

THE ATHENÆUM

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LITERATURE

Cambridge History of English Literature.—Vols. V. and VI. *The Drama to 1642.* By A. W. Ward, Litt.D., and A. R. Waller. (Cambridge University Press.)

TRAVELLERS in the Soule to-day may chance, if they are fortunate, to come on an open-air performance of a "Pastorale"—so called from its actors, not its subject-matter. The stage, some twenty-five feet square, is erected in the market-place, standing on barrels. On three sides it is open to the public; the back scene is constructed of bed-quilts with two or sometimes three entrances left between them. Seats are provided on the stage for generous patrons. The plays have no divisions of acts or scenes, but the performances are interrupted at suitable points by dances of demons, the mediæval "vices," armed with hooks or whips. Female parts are played by boys, and the play lasts from half-past ten in the morning to five or six in the afternoon. The plays are tragedies, comedies, or farces founded on the scandal of the moment. On a stage like this, with actors and public not greatly dissimilar, the dramas which are the subject of these two volumes were played.

It is unfortunate that the early history of Northern drama must be largely composed of surmises, but it is inevitable. The dramatic genius of our race has shown itself rather in the direction of acting than of authorship: we can boast of one surpassing genius, but perhaps few of our

other playwrights reach even a second rank in the dramatic literature of the world. Whether this is due, on the one hand, to a lack of imaginative power which forces Englishmen to demand concrete images of their thought round which the story may develop itself, or, on the other, to some innate necessity for the control of a too-ready imagination, by subjecting its flights to the test of incarnation, may be a subject of fair inquiry. Of the strength of the passion for acting—"of pretending to be some one or something else," as Mr. H. H. Child says in his chapter on 'Secular Influences on the Early English Drama'—among the people at large there can be no doubt; its persistence in the face of all opposition and discouragement is the best proof of its deep-seated character. But opposition came comparatively late in the history of the origins of our dramatic art; in the Middle Ages the mummers' show and the pageant on the one side, the mystery and the miracle play on the other, expressed the sentiments, the latter of the Church, the former of the ruling class, with general fidelity. Now and then, as in the plays of the Soule to-day, performances touched actual life too closely and coarsely to be endurable, and the authorities frowned upon and stopped them; but such occasions were rare. With the end of the Middle Ages, however, a new spirit came into being. The Robin Hood game became serious; it is impossible to believe that the sixteenth-century prohibitions were solely due to a dislike of seeing people enjoy themselves, even if we are not prepared to admit any connexion with Roberdsmen or with the poachers in disguise of the late fifteenth century. The morality and the interlude became political in an age when politics and religion overlapped, and thus grew into objects of suspicion. But no attempts of the party in power could prevent the presentation of plays, even during the reign of the Saints and in London itself.

The plan of concentrating attention on dramatic literature in separate volumes is one to which no great exception can be taken. As soon as we arrive at the period of known authorship, a writer may be expected to know and have read all of Massinger, say, or Rowley, but for earlier periods the plan entails some general chapters which are likely to present difficulties. Scientific workers are well aware of a possible source of error arising from the fact that observations which may be in error to the extent of one-tenth are calculated out to four decimal places. So in a work of the necessarily encyclopædic character of this 'History,' writers lend to statements made at second-hand the authority that their own original work has given them. We shall have occasion to remark several instances of this; but one of the editors even, Dr. Ward himself, quotes English publications from the extracts of them by a German writer. It is disquieting, too, to remark the editors' special acknowledgement of indebtedness to Dr. W. W. Greg and Prof. Schelling. The use of the former scholar is, perhaps, natural, but the

acknowledgment should have been at the head of the bibliography, and writers of the book should have been beyond any need of it. But Prof. Schelling's 'Elizabethan drama' is an expanded catalogue which exhibits no evidence of half the books described in it having been read, or of any intimate or special insight into the remainder. An example from the first chapter illustrates the rake's progress of second-hand criticism. Dr. Ward quotes from Prof. Schelling the statement that Lydgate's mumming verses showed "a strong dramatic instinct"; what he said was that Lydgate gave "a literary bias to the mumblings of his time." Mr. Child's chapter, already referred to, is excellent, within the somewhat narrow limits imposed; but we can see no need for his suggestion that St. George came into the mummers' play by way of Johnson's 'Seven Champions' (1597) when his feast had been kept in England since Henry III., and he had been our patron saint since the days of Edward III. Reference should have been made to Bonner's order of 1542 forbidding "common plays, games, or interludes...to be played in churches or chapels."

Prof. Creizenach, whose 'Geschichte des neueren Dramas' is a standard work, writes on 'The Early Religious Drama' with rather disappointing results. The mention of "friars" in A.D. 900 may be a clerical error, but the omission of any reference to the drawing in 'The Castle of Perseverance' when discussing the stage arrangements for moralities, &c., is a distinct mistake, hardly to be accounted for as an error of judgment. We have the impression, too, that the discussion of such plays as 'The World and the Child' and 'Youth' is founded on second-hand report. Any literary student reading the first would have called attention to the fact that it is clearly a recension of an early morality dating from the first years of the fifteenth century, as is shown by the perfect alliterative verse imbedded in it; and any reader of Bang's "Materialien" might have known that an edition of 'Youth' much earlier than 1555 is in existence. Again, we cannot expect a reader hypnotized by textbooks to see that all Bale's plays were printed at the same time, and that the date could not be 1538; but any one who reads the 'Three Laws' must see that it was written after the accession of Edward VI. and before the death of Catherine Parr. Similarly an Act of Parliament can only become "a royal decree" after a prolonged pilgrimage through the textbooks.

Prof. Cunliffe deals with the influence of Seneca in a very satisfactory manner, and Dr. F. S. Boas writes fully on Heywood and his successors. It is a pity that Dr. Boas succumbed to the temptation of expanding the "admonitions set forth in the margin" of the title-page of the 'Acolastus' into "a marginal commentary"; if he had read the book with care, he would have seen that the marginalia are the prose forms of the Latin phrases in the verse-text.

From this time on the historian has to deal with well-known plays which have been more or less an object of study for years, and while he can hardly hope to open new ground, the criticism of predecessors is a tolerably safe guide. Especially is this the case with the Elizabethans and their immediate successors, where lesser critics have to follow such masters as Swinburne, to name no others, and are forced to repeat or discount his magnificent eulogies. The subjects allotted to each writer are more manageable, and as a consequence more uniform in value. Prof. Gregory Smith's 'Marlowe and Kyd' is a very able piece of literary history and criticism; and Prof. Saintsbury compresses an account of Shakespeare's life and plays into fifty pages. We are glad to have his common-sense view, presented in his well-known manner, but we should have liked a little more examination of some of the less unlikely hypotheses concerning Shakespeare's career. The chapter on the 'Poems and Sonnets' is excellent, and is, with that of Prof. J. G. Robertson on 'Shakespeare on the Continent,' to our mind, among the best in the book; the latter, certainly, brings together more matter new to the average reader than any other. On the other hand, the Rev. Ernest Walder's account of the text of Shakespeare is disappointing. His qualification as a textual critic is illustrated by his idea that the substitution of "auburn" for "abram" ('Coriolanus,' II. iii. 18) in the Fourth Folio was a "restoration" of the text. And was the text of Shakespeare settled in 1866 by the publication of 'The Cambridge Shakespeare,' as we might suppose from Mr. Walder?

Dr. Ward closes Vol. V. with one of his pleasing and impressionist sketches of some political and social aspects of the period, which is not impeccable in details. The account, for example, of the raising of troops for service seems to be confused with that of the local militia, and the effect of the proclamations on the building of London was the reverse of that described; the growth of London outside the walls was checked, and great overcrowding within the walls was the immediate consequence. What does Dr. Ward mean by the statement that "it was the joint operation of High Commission court and Star chamber which ordered the burning of Prynne's 'Histrio-Mastix,' and inflicted what shame it could inflict upon the author of that work"? He was tried and sentenced by the Star Chamber only (see Rushworth, ii. 220, 247, 382) in spite of Mr. Dover Wilson's statement, in his chapter on 'The Puritan Attack on the Stage,' that "he was summoned before the high commission."

We have left ourselves but little space in which to deal with the contents of Vol. VI. In this the chapters on Middleton and Rowley by Mr. Arthur Symonds, Beaumont and Fletcher by Mr. G. C. Macaulay, and Massinger, by Prof. Koepel, stand out prominently; while others

on 'Masque and Pastoral,' by the Rev. Roland Bayne, 'The Elizabethan Theatre' by Mr. H. H. Child, and 'The Children of the Chapel Royal' by Prof. Manly are of considerable importance. We do not entirely agree with Mr. Child's theory of the Elizabethan stage, which is not altogether supported by some recent discoveries, but we cannot enter on the question here; and we think Prof. Manly makes too much of the impressing of the children for the royal service, which was only a particular case of a well-known practice which survives in theory to our own days. Prof. W. A. Neilson should hardly need to be reminded that Elizabeth's Mountjoy had other claims on popular hero-worship than his marriage to Penelope Devereux; and the Rev. Roland Bayne is to be congratulated on taste rather than knowledge when, finding in one of Brome's plays "What if a day or a month or a year," he recognizes it as "possessing the true Elizabethan charm of Campion or Dekker." It has this, and it was attributed to Campion in 1603; an earlier form is found in a fifteenth-century manuscript. The song, by the way, is not printed in the play, but prefixed to it, and it may be taken as a rule that in such cases the playwright makes no claim to authorship.

The bibliographies attached to these volumes reach a high level of excellence with some notable exceptions. We think that a few of them must have been compiled in the absence of proper authorities, and should have been subjected to careful revision. In all cases where a facsimile has been published, this ought to have been noted against the individual work, especially in such a case as Massinger's 'Believe as You List.' The 'Old English Plays' should not be attributed to "Sir C. W. Dilke." We have noticed that the bibliographies and tables sometimes contain more accurate information than the text. They certainly are an extremely valuable feature of the work. In spite of the slips we have pointed out, these volumes are well up to the level of the series, and will be very useful to students of our dramatic literature, and it is on their behalf, and in the interests of sound scholarship, that we beg Dr. Ward to pass a self-denying ordinance excluding for the future all second-hand quotations, and all judgments on books that have not been read. It is time that the mass of inaccuracies that rolls through our textbooks, gathering fresh substance in each one it passes through, should be checked. Nothing but good can come out of a fresh study of the original documents themselves.

The Cornwall Coast. By Arthur D. Salmon. (Fisher Unwin.)

A book such as this can scarcely fail to give pleasure to those who have a more or less thorough knowledge of the fascinating coast-line of Cornwall. This region has recently been treated in a would-be smart

and cynical fashion by another writer, and it is a relief to turn to Mr. Salmon, for he discourses in a pleasant and attractive style on the varied seaboard of the north and south coasts of the western horn of England. There is not a sneer in the book from beginning to end, nor is there any attempt to produce "purple patches." The very simplicity of the writing, which shows a keen appreciation of natural beauties and a good knowledge of historic associations, forms its chief attraction.

It is usual, we think, for pilgrims round the Cornish coast to start from Bude, and after following the rugged outlines of Crackington, Boscastle, and Tintagel, crossing the Padstow estuary, and rounding the grand rock scenery of the Land's End and the Lizard, to conclude with the milder beauties of the inlets of the southern coast at Falmouth, Fowey, and Looe. Mr. Salmon, however, reverses this procedure; and such a course has its advantages, for it reserves, to our mind, the best for the last. Nothing escapes the writer's notice. Here is a good example of his style:—

"Bodinnick is just a tiny hamlet, a small cascade of houses tumbling to the riverside, with its own stone slip to meet the ferry at its foot. The road to this ferry is so steep as to be almost precipitous, and the cottages abutting on its side are embowered in fragrant bloom. There is a runnel of water at the roadside, and in one place this water is collected in a round stone basin that looks immensely old; from this it trickles forth again with coolness and musical plash. Having reached this spot, we may as well pass over into Fowey by the ferry here, instead of that from Polruan. . . . Oars dip peacefully into the water, breaking its surface of glistening light; a delicious coolness, that phantom fragrance of water to which we can give no name, steals upward soothingly and sweetly."

Every one who knows the charm of the creek of Fowey, a place utterly unlike any other round the British seaboard, cannot fail to recollect the almost constant clamour of the seagulls as their plaintive wranglings rise and fall upon the breeze. Mr. Salmon has a happily expressed page or two on the noises and the habits of these birds within this singularly picturesque harbour. From this passage we may cite a few words:—

"These gulls are peculiarly fond of settling on the boats that are moored at the foot of the gardens; sometimes as many as fourteen or fifteen may be seen on one little rowing-boat, all sitting solemnly with their heads turned in one direction. A single bird will alight first, and others follow till the boat is occupied from stem to stern. Such of the boats as are in frequent use are seldom visited in this way; but the birds select those which are rarely used, and the owners of these boats do not always appreciate the selection. Some are covered with canvas as a defence, and a few are at times decorated with streamers of coloured rags, like those which we innocently place in our gardens at seed-time to scare the sparrows. The gulls soon recover from their alarm, if they feel any; and it is somewhat suggestive of irony to watch a gull calmly wiping his beak on a piece of rag intended to scare him

away. Whether meant as insulting or not, such conduct does not provoke the inhabitants to severe reprisals; the gulls are an institution of the place, to be grumbled at sometimes, but always to be tolerated."

It was scarcely worth while, we think, to add the chapter on the Scilly Islands, for it is too short and thin to be of real value or interest. The account of the country 'From Land's End to Zennor' is attractive. Perhaps too much space had been given to the southern coast to allow of much room for descanting on the well-known scenery of Tintagel and Boscastle, but lovers of Cornwall may be somewhat disappointed at the brevity with which these places are treated.

The last chapter, on Morwenstow, is thoroughly good, and properly appreciative of Stephen Hawker, the priest-poet. It is true to say of him that "he loved deeply and hated strongly, but the love was permanent and real, the hatred transient and superficial." It was well to reproduce his own account—for it is of abounding interest—of Tennyson's visit to him at Morwenstow in 1848.

The book shows a judicious appreciation of Cornish churches and all that pertains to them, but a little more space might with advantage have been devoted to these buildings; for instance, the sand-buried church of St. Enodoc well merits a few lines, as we pointed out recently. Nor has Mr. Salmon a word to say about the highly interesting and specially privileged sanctuaries of St. Buryan and Padstow. There is abundance of unprinted matter relating to them amid the stores of the Public Record Office, but writers of guide-books seldom make much original research.

The slips that we have noted are trivial, and arise from carelessness, such as the spelling of "Acland" and "Ackland" for the well-known Western family on the same page. Some of the photographic plates of rock-scenery are exceptionally good, but it is surely a mistake not to have given one of Boscastle harbour.

The Encyclopædia of Islam. Edited by T. Houtsma, T. W. Arnold, and A. Schaade. Nos. V. and VI. (Luzac & Co.)

IN our review of the earlier parts of this *Encyclopædia* (*Athen.*, May 21) we were obliged to point out frequent defects in the English edition, and it is therefore a pleasure to notice that these have disappeared for the most part in the sections now before us. Dr. A. J. Barnouw, Lecturer on English in the University of Leiden, was made responsible for the translation of the foreign articles into English from No. IV.; and from No. V. Prof. T. W. Arnold has been associated in the editing. A few odd expressions have still escaped correction, such as "explication of Plates," "underlined letters," "gale-bladder," and "Don Juan d'Austria"; but as a rule the articles are written in intelligible, though seldom

idiomatic English. More could scarcely be expected of contributions which are largely translated from the German.

A new feature is the addition of plates illustrative of Prof. J. Strzygowski's admirable article 'Alhambra' and Dr. E. Herzfeld's elaborate discussion of 'Arabesque.' Illustrations and a plan of so familiar a subject as the Alhambra seem scarcely needed, though they would be welcome in the case of less-known buildings, such as the Omayyad "castle" or bath-house of 'Amra, east of the Jordan, discovered but thirteen years ago, where not only the structure, but much more the wall-paintings and inscriptions are of the highest interest in the history of Eastern art. Nevertheless the space which Dr. Herzfeld devotes to this almost isolated archaeological example is disproportionate to the scale of the *Encyclopædia*.

A similar lack of editorial control, which appears to leave the length of articles to the fancy of the contributors, is seen in the contrast between the ample and authoritative account of 'Algérie,' in all its aspects, by G. Yver, and the inadequate article on Moorish Spain, or 'Andalus,' by Prof. C. F. Seybold, where the history of the Arabs and Berbers in Spain is hastily sketched in bare outline, and a chief part of the article is taken up with showing, not what is known about Andalus, but how little is accurately known and how much remains to be ascertained. We are wholly at one with Prof. Seybold in his strictures on the old school of historians of Moorish Spain, and the need of accurate topographical researches for the identification of ancient and mediæval sites; but an essay on this desideratum should not form the principal theme of an article on 'Andalus' in an *Encyclopædia*. The criticism of the maps of Moorish Spain is fully justified: most of them are exceedingly bad; but this is often due to the evil habit of authors of histories, who let their publishers supply maps which are not drawn or revised by the writers.

To single out individual articles for commendation in a work where so many eminent scholars have collaborated with excellent results is not easy, and may be invidious; but we are justified in drawing attention, in No. V., not only to the very satisfactory article 'Algérie' already referred to, but also to Prof. D. B. Macdonald's penetrating treatise—eighteen columns long, yet a model of compression—on 'Allah,' for which the researches he had already used in his remarkable work on 'The Development of Muslim Theology' specially qualified him. He treats of the theological and the metaphysical conceptions of God, as vaguely expressed by Mohammed himself, and as strictly formulated and defined by the schoolmen and philosophers of Islam, with equal learning and lucidity, and those who are not familiar with the acute reasoning of Mohammedan theologians will be surprised to find how many problems that are still vexing modern controversialists were fully discussed by mediæval Muslims. The article is one of those which justify the

statement of the editors that 'The *Encyclopædia of Islam*' appeals to a much wider audience than Orientalists. It should be carefully studied by all who are interested in metaphysical theology.

Other articles of notable value are those of Dr. A. Bel, especially 'Almoravides,' Dr. W. Barthold on 'Amu Darya' and 'Ani,' Dr. E. Mittwoch on Arab physicians and surgeons, &c. It is interesting to read that the famous oculist 'Ammar of Mosul, a contemporary of another celebrated ophthalmist, 'Ali b. 'Isa (circa 1000 A.D.), not only wrote an elaborate treatise on the eye and its diseases, but also himself operated for cataract, including "the radical operation for soft cataract by suction through a metal tube invented by him." The article 'Arabia,' by De Goeje and Prof. Hommel, is of capital importance, but is not concluded in No. VI.

Many articles appear to us inadequate. 'Antakiya,' though pleasantly written and containing a good deal of information, hardly does justice to the historical importance of Antioch. In 'Amr b. al-'Asi there is no mention of the famous mosque at Fustat, which has indeed been rebuilt and restored, but which nevertheless contains original portions that are referred to in Dr. Herzfeld's article on 'Arabesque.' 'Amir al-Umara' provides no chronological list of these powerful officers. Some of the biographies, especially of statesmen or rulers, are meagre; those of literary men, by Prof. Brockelmann, are, it is needless to say, fully adequate.

The bibliographies appended to almost all the articles fortunately supply the means of supplementing information; and this bibliographical apparatus is really the most valuable feature in the *Encyclopædia*, for it enables the student to verify, correct, and enlarge what the article sometimes too briefly indicates.

An Eighteenth-Century Marquise: a Study of Emilie du Châtelet and her Times. By Frank Hamel. (Stanley Paul & Co.)

THIS book, by virtue both of its subject and execution, rises above the average level of similar publications. The Marquise du Châtelet was, apart from her relations with Voltaire, a remarkable figure, standing out from her contemporaries by the variety of her interests and the vivacity with which she pursued them; and she has found a biographer who has been able to appreciate justly her personality in itself and in relation to its surroundings. There is no undue straining after effect, but, on the contrary, a pleasant impression of ease in the narrative; and the material upon which it is founded is handled with care and judgment. Little or no attempt, however, is made to estimate the influence exerted by the subject of the book upon the great man of letters with whom her life was intimately connected, although their per-

sonal relations are considered in more than one passage.

Perhaps the divine Émilie is best known by the pitiless pen-portrait of her drawn by Madame du Deffand, concerning which the author remarks justly that it is none the less insulting for the background of truth which it contains. Émilie's deficiency in physical beauty is only a little exaggerated, her extreme preoccupation with the adornment of her person probably not at all; yet the preponderating share assigned to vanity in her various ambitions undoubtedly gives an unjust, if piquantly conveyed impression of one who was in reality an amiable woman of solid attainments, and, moreover, ostensibly Madame du Deffand's friend.

Madame du Châtelet's father, the Baron de Breteuil, introducer of Ambassadors at Versailles, was handled by La Bruyère under the name of Celsus even more scornfully than his daughter by Horace Walpole's friend, and is not over-sympathetically presented by Saint-Simon. But he gave his youngest daughter a classical education, with the consequence that, if we are to believe Voltaire, she understood Latin "as perfectly as Madame Dacier"; knew by heart the best passages in Virgil, Horace, and Lucretius; and was familiar with all the philosophical works of Cicero. She also studied Tasso and Milton in the original, and made some progress in Spanish. But mathematics and metaphysics were her favourite branches of learning.

Émilie's husband, a noble of better family than fortune, to whom she was married at nineteen, plays but a minor part in the drama of her life; and we hear little of her children, one of whom lived to be guillotined in the Revolution. The protagonists were Voltaire and Saint-Lambert; after them, her lifelong friend and correspondent the Duc de Richelieu, their predecessor in her affections, with Frederick of Prussia in the background, a dreaded spectre ever beckoning away her friend and lover. Then there were the mathematicians Maupertuis and Clairaut, and the Venetian Algarotti, "the Swan of Padua." No women, be it noted, were among her intimates, though Mesdames du Deffand and de Boufflers, the "Queen" of King Stanislas's Court of Lunéville, figured as friends, and the latter, but for Saint-Lambert's weakness for her, might have been really such. She rejected the overtures of Madame de Tencin, the *salonnière*; and with all her gifts never shone in assemblies such as those over which that lady and Madame Geoffrin presided.

Longchamp, who was in his time successively *maitre d'hôtel* to the Marquise and secretary to Voltaire during their liaison, says of the former that

"she passed the greater part of the morning with her books and writings, and did not like to be disturbed. When she stopped work, however, she did not seem to be the same woman. The serious air gave place to gaiety, and she gave herself up with the

greatest enthusiasm to the delights of society. She might have been taken for the most frivolous woman of the world. Although she was forty years old, she was always the life of the company, and amused the ladies of society who were much younger than she with her witty sallies."

She was at times a desperate gambler; was indefatigable in arranging theatricals, and herself a skilful actress; and she was credited with singing through a whole opera in her own person, besides being an assiduous attendant at professional musical and dramatic performances. Yet this same lady took lessons from Clairaut and Kœnig in mathematics and physics; took part with credit in the competition for the prize offered by the Académie des Sciences for an essay on the nature and propagation of fire; published a treatise on physics; and translated and commented upon Newton's mathematical treatise. It is true that Kœnig, who had been Madame du Châtelet's "geometrical valet de chambre," asserted that her "Institutions de Physique" was composed of "nothing else but the lessons he had given her"; but it was thought worthy of a reply from the Secretary of the Académie des Sciences, and she herself wrote to Maupertuis that she "did not blush to admit the part" her Swiss instructor had had in her work. Naturally, Maupertuis sided with the professional rather than the amateur, and his explanations, evoked by Voltaire's remonstrances ("Write to her—a man is always right when he puts himself in the wrong to please a woman," he urged), scarcely satisfied her.

It is abundantly clear that whatever the value of her own ideas (Voltaire did not share them as to metaphysics) she was no dilettante, and had too honest a mind to appropriate consciously those of others, whilst her powers of expression were unchallenged. In the midst of her devouring passion for Saint-Lambert, Émilie was working on Newton from the forenoon till three in the afternoon, and from four till ten at night, resuming at midnight, and going on until five the next morning.

Voltaire's conception of life at Cirey, the Du Châtelet château on the western border of Lorraine, where most of his days with his Émilie were passed, was that of being "in a terrestrial paradise where there is an Eve, and where I have not the disadvantage of being an Adam"; and he told D'Argental that Madame du Châtelet was more to him than father, brother, or son, adding, "I ask nothing more than to live buried in the mountains of Cirey." The author has culled for us four separate descriptions of the life of this pair of intellectual lovers there, in addition to the glimpses afforded by Longchamp. Of these President Hénault's is but a hastily limned miniature, too rose-coloured, and that of Villefort is somewhat too elaborate for nature; while Madame Denis gives us but a passing peep. But the long visit of the unfortunate Madame de Graffigny, which ended so disastrously and was so unhappily timed,

supplies both the lights and shades of the picture, and not unjustifiably occupies a whole chapter.

As the author notes, "there was a good deal for the student of human nature to observe in that household, and the thing that struck the casual visitor first was the variable relations between Voltaire and Émilie"; and the conclusion appears just that these two, despite their periods of storm and stress, "in the main were lovers, and on certain intellectual lines they were entirely necessary the one to the other." The conclusion is the biographer's, not that of Madame de Graffigny, who, as is pointed out, was not in a position to make allowances, and was ignorant of material circumstances bearing upon the situation.

In the chapter headed 'Sceaux and Anet' we get a lively view, mainly inspired by the pen of the vivacious ex-lady's-maid Madame de Staal, of the couple, whom she calls "the Du Châtelets," when visiting. Here is the author's bird's-eye view:—

"Wherever they went they created a sensation; whatever they did was bizarre or unconventional.... They considered nobody's comfort but their own, and annexed the furniture, arranged the meals, and did everything to suit themselves."

But, chartered libertines as they were, they went too far even for their liberal hostess, the Duchesse du Maine, when on one occasion they invited their own guests, to the number of some five hundred, to a dramatic representation in her house!

The visit thus abruptly concluded had begun still more singularly. Voltaire had expressed suspicion of the character of the card play at Fontainebleau, where his mistress had just lost a large sum, and having made a midnight flitting thence, had been received at Sceaux by the mystery-loving duchess, and hidden there from the apprehended wrath of the Court. In the secluded room where he remained, behind closed shutters, from morn till midnight, when he came down to his hostess's room and had supper, he wrote, among other things, 'Micromégas' and 'Zadig.' When the storm had subsided, Émilie arrived at the château, and, in token of her appreciation of Madame du Maine's kindness, contributed largely to the entertainment of her guests.

The intellectual character of Madame du Châtelet's friendship for Voltaire (not, of course, that the bond was purely platonic) was in marked contrast with her fatal infatuation for the soldier-poet Saint-Lambert. As the author notes, the latter, so far from sharing in the activities of her mind, had to receive apologies for them: "I cannot really love anything which I do not share with you, for I do not love Newton—it is a point of honour with me to finish it." This "man of taste," who was fated to deprive Rousseau as well as Voltaire of a mistress, "was accustomed to the sweet and delicate loves of those eighteenth-century women who could play with

their emotions," and "could no more appreciate the torrent" of emotion which his middle-aged mistress poured upon him "than he could fly." He was calm, critical, excellent in analysis; but he had no heart.

Voltaire deserves the praise which is awarded him for the generosity he showed when the initial indignation of discovery had subsided. The problem before him and Madame du Châtelet could hardly have been stated more fairly than it is here. It may have been true that the chain had begun to gall him, but it is certain that the breaking of it was not his act, and was very far from being his desire. The verses in which he lamented that the roses were now for Saint-Lambert and the thorns for himself ring as true as those earlier and lighter outpourings upon the conflicting claims of love and algebra:

Sans doute vous serez célèbre
Par les grands calculs de l'algèbre,
Où votre esprit est absorbé.
J'oserais m'y livrer moi même;
Mais hélas! A + D = B
N'est pas = à je vous aime.

His Prussian majesty, who wrote so cruel an epigram upon her tragic death, had no cause to love Madame du Châtelet, who "lent" him her Voltaire "for a very few days only." When she could not hinder the meeting any longer she wished to share it; but Frederick was far from anxious to see her. To him "the divine Émilie with all her divinity" was "only the accessory of the Newtonian Apollo."

Considerations of space preclude comment upon much of the matter in this very interesting work. We must content ourselves with drawing attention to an excellent account of the Parisian cafés of the early eighteenth century, and the chapter on the Court of Lunéville, drawn largely from the work of M. Gaston Maugras.

For the rest, we have only to point out a few minor lapses in a carefully written book. On p. 14 one reads that Madame du Châtelet's father was married a second time in 1699, and a few lines further on that the eldest child of the marriage was born April 7th, 1698. Where Algarotti is referred to as writing "verses like Aristotle" (p. 141), Ariosto is presumably the correct reading. Voltaire's 'Siècle de Louis XIV.' is termed more than once his 'History.' Richelieu is said to have "entered Parlement," an expression liable to convey a wrong notion. The translations are usually faithful enough, but a singular exception is to be found on p. 51, where "Cette belle âme est une étoffe, qu'elle brode en mille façons" is rendered "Her soul is like a brook which has a thousand ripples." "The latter" is more than once used of several; the words "boresome" and "tasty" are scarcely choice English, and "Contemptuous" (p. 200) should obviously be *contemptible*. The Index might with advantage have been more detailed.

NEW NOVELS.

Rest Harrow. By Maurice Hewlett. (Macmillan & Co.)

WHEN Mr. Hewlett abandoned mediæval romance for modern life, it was hoped and expected that he would achieve as great a success in the latter province as in the former. We cannot say that this hope has been fulfilled. Indeed, one is driven to doubt if his equipment and temperament, which amply sufficed for romance, are adequate for the novel proper. It cannot be claimed that his latest book, for instance, is credibly natural; its reality is spoilt by that bias towards romance which exactly made 'The Forest Lovers.'

'Rest Harrow' is another tale of forest lovers, and misses conviction because the treatment makes no allowance for the disparity in periods, ideas, characters, and manners. 'Rest Harrow' aspires to be the last volume in a trilogy—a trilogy which has the appearance of an afterthought, since the second volume appeared first. The trilogy covers the adventures in love and sentiment of a character who is painted as a philosopher and a gypsy. Mr. Senhouse represents the romantic ideals of his author, but we find him rather a wearisome person. We have little patience with his quixotism, his highfalutin sentiments, and his lack of common sense. So far as Senhouse is concerned this book is a failure. It is successful in its portraits of real people—in its gallery of the Percival family, in its average sensual Ingram, even in its heroine Sanchia, who is, for all the author's care and enthusiasm, somewhat colourless. Mr. Hewlett's style tends to grow more rhapsodic and Meredithian.

Astray in Arcady. By Mary E. Mann. (Methuen & Co.)

MRS. MANN'S characteristic atmosphere envelopes anything that she writes, and in consequence there is a charm in her latest book which it is impossible to resist. Yet it cannot be pronounced a full success. For one thing, the story is told in a series of letters, which is a great handicap so far as the reader's interest is concerned. And next, there is virtually no story at all. The book consists of a series of sketches of life in Dulditch, an East Anglian village that deserves its name. The well-known author Mrs. Poole, who has taken refuge in that remote and uncivilized spot, allows her gentle humour to play upon the inhabitants. If there is a redeeming inhabitant, it is probably the rector, who is possessed of a blighting sister. Otherwise in gentle or peasant there is hardly a trait to please. Mrs. Poole behaves with exemplary patience under the tyranny of these appalling people. Unhappily, there is so much truth in the picture that Mrs. Mann makes one pause and wonder and

question. It is enough to set true country lovers scuttling back to London. These satiric episodes are bound together by an uninteresting thread of love-interest. There is an excellent portrait of a child, and another quite unilluminated of a young widow. We much prefer the humorous satire.

Queen Sheba's Ring. By H. Rider Haggard. (Eveleigh Nash.)

IN this romance of North Central Africa Mr. Rider Haggard makes use of material much akin to that of his earlier successes, 'King Solomon's Mines,' 'She,' and the others. Instead of the city of Kor we have the city of Mur; the narrator is a mature looker-on; desperate abysses and caves abound, while a colossal stone idol dominates the situation. Moreover, the beautiful heroine, who is a direct descendant of Balkis or Belchis, the Queen of Sheba, falls madly in love with the young English officer, in spite of her betrothal to her exceedingly unpleasant uncle, a complication which gives rise to much turmoil. The author handles his ingredients as vigorously as ever; the humorous relief is not unduly insisted upon; and the well-merited death of Uncle Joshua comes as an agreeable concession to our feelings at the end. Yet we cannot but regret the poisoning of Pharaoh, the faithful dog.

A Spirit of Mirth. By Peggy Webling. (Methuen & Co.)

THE spirit of mirth, otherwise Miss Euphrosyne Moore, is a lively, generous girl, whose courageous battle with circumstances of an altogether unusual kind commands our sympathy, though not always our belief. But our interest wanes when she becomes, from her first appearance, a star of the variety stage, and is not revived by her marriage with a good-looking wastrel, nor by the artlessly conventional devices which ultimately produce his reformation. There are several other characters, some of them skilfully drawn, but their connexion with each other and with the story seems loose and arbitrary. A similar weakness of construction appears in the language, which is more than normally ungrammatical.

Count Florio and Phyllis K. By Reginald Turner. (Chapman & Hall.)

THIS is a novel of an uncommon sort: without ever being positively witty in phrase or distinguished in observation, the author yet contrives to make a lightly spun story of an American heiress, who chooses a lover from an impoverished family of the Italian nobility, both interesting and amusing. For the book has a quality that is better than wit: it has humour—a good deal of it at the expense of the heroine's mother, Mrs. Cyrus K.

Hudson, who persistently refuses to do in Rome as the Romans do, but innocently parades an aggressively American personality in the face of the most exclusive coterie of papal society. As the story progresses the plot thickens, and eventually arrives at a point where it seems doubtful whether the charming Phyllis K. will become a countess after all. The characterization is effective without being subtle.

The Spider of St. Austin's; or, Proxime Accessit. By Normandy Venning. (Chapman & Hall.)

MR. VENNING's story of Oxford life shows high spirits, and a voluminous vocabulary which may serve as a substitute for a style. His characters are for the most part well drawn, though with a touch of exaggeration. The College-Porter, who at mealtimes amuses himself by turning Marie Corelli into Latin prose, is a pleasing invention, and by no means incredible. But a melodramatic Dean, whose presence is always heralded by a melodramatic Spider (with a large S), spoils the sense of reality in what is intended for a picture of 'Varsity life. The Bursar's daughter, too, plays a larger part in the lives of the somewhat Ouidaesque undergraduates than is usually the case at Oxford. However, with the aid of this undoubtedly attractive tomboy, Mr. Venning has constructed a sufficiently interesting and entertaining story, though the end is too strained for our fancy. The local colour is good; but we observe an error of taste in the references to the Warden of New College. Mr. Venning seems to have forgotten that there actually is such a person, to whom his remarks might seem to apply.

The Lantern-Bearers. By Mrs. Alfred Sidgwick. (Methuen & Co.)

IN this novel Mrs. Sidgwick returns to a subject on which she has already many times written delightfully—the distinction, namely, between German and English customs. The canvas on which she has, in this case, chosen to work is unusually small, but it affords sufficient scope for her shrewd observation and never unkindly humour. Her blame and praise are impartially bestowed. She does full justice to Teutonic thoroughness, but has a good word for Anglo-Saxon enterprise, and, while duly appreciating the German housewife, realizes the inadequacy of a domestic training as an equipment for the battle of life. The story is not in all its details probable, but the heroine as usual is charming, and the characterization delicate and life-like.

Sentenced to Death. By Robert Machray. (Chatto & Windus.)

"A STORY of two men and a maid" is the sub-title of this book, and, so far as it is intended to suggest that the love-interest is predominant, it is misleading. Zilla

Barradell, who has two admirers—one an abnormally handsome and unscrupulous young Spaniard, the other a strong, silent Englishman in the Indian Military Service—is one of the most insipid heroines that ever played a subordinate part in an exciting story. The hero, having succeeded in suppressing a seditious rising in Bengal, is followed to England by a little band of desperate Indians, who are determined to take his life. It is in their machinations, which finally take a wider scope, that the main interest of the story lies; and the swiftly moving events are handled with dramatic power. But the author would have gained by exercising more restraint.

The Charm. By Alice Perrin. (Methuen & Co.)

MRS. PERRIN again handles the well-worn theme of the Englishman unhappily married to a Eurasian. On this occasion he is a young magistrate who, despairing of success with the girl of his own race whom he loves, unites himself to a Eurasian widow with one unpleasant child and some repulsive relations. Junksie, the child, who weirdly tries to murder his stepfather, is an interesting character; and his mother, suffering in wedlock from the suppression of vulgar tastes, yet devotedly fond of her second husband, is a pathetic figure, admirably drawn. The charm referred to in the title is a poison which, from a criminal motive, is alleged to have the efficacy of a love-philtre. By causing a tragedy, unforeseen by the person who misrepresented its nature, it ennobles the Eurasian heroine; and one admires the reticence which leaves the reader to infer the advantages which its deadly effect brought to her husband and his former sweetheart.

My Brother the King. By Edward H. Cooper. (John Lane.)

THOUGH this (despite the presence in it of Wyemarle) is obviously not the best of the late Mr. Cooper's stories, it is at least almost freakishly original. His hero is a boy of sixteen, who is made King of the Samoyedes of Yalmal, whose part he has taken against their Russian oppressors. The reader has to believe that this boy was able to assume command, in the absence of its captain, of the yacht which his father had chartered, and involve its crew in high-handed military action. The adult reader's credulity is hardly equal to the effort demanded of it; yet the story wins admiration for its vigour and oddity. Among the characters an evil dwarf is notably picturesque. Much care is shown in depicting the Samoyedes; and there is heroic fire in the exciting pages which show the juvenile monarch in danger of summary execution. Mr. Cooper's writing in various lines always maintained a good level of craftsmanship.

FISHING AND OTHER SPORTS.

MR. GEORGE A. B. DEWAR's volume entitled *The Book of the Dry Fly* (A. & C. Black) was reviewed at length (*Athenæum*, May 8, 1897) when it first appeared. The present edition has been revised, and, from 'A Retrospect' by the author, we learn that he may be congratulated on having had some good fishing since 1895-6, and therefore revision has been aided by experience. He mentions the names of persons, well known as good fishermen, several of them authors as well, who have helped him in various ways: the Duke of Rutland, Sir E. Grey, Lord Northcliffe, &c.; but we find no allusion to the books by the late Mr. Earl Hodgson, whose references to the dry-fly purist are certainly amusing, and often worthy of consideration by the most accomplished performer in that branch of the art. The type and general get-up of this edition are to be commended; and the landscape illustrations, specially 'The Avon near Salisbury,' enhance its attractions.

The chapter we prefer is the tenth, 'An Angling Inn.' The author says—and many will agree with him—that

"not the least attractive part of the life of an angler—be he a pursuer of salmon, grayling, or trout, a stickler for the old style of sunk flies, and several of them, or a disciple of the method of which this book treats—is the pleasant evening spent in the old angling inn."

So it may be when everything is right, and anyhow the author's description is pleasant to read.

An Open Creel, by H. T. Sheringham (Methuen & Co.), is a collection of thirty-one miscellaneous articles about fish and fishing, most of which, we are told, have appeared in *The Field* and other papers. They cover many kinds of experience, from the pursuit of coarse fish to that of salmon, and there are tales of woe as well as poems of triumph. The article we prefer is that on the Blagdon reservoir, the history of which, however, has yet to be written. It should interest many besides anglers; for as towns increase in population, water must be stored to maintain a supply, and if the lakes or reservoirs can be made prolific in trout, an additional source of revenue is provided. Blagdon seems to have been peculiarly fortunate in the breed of trout with which it was stocked.

Mrs. Hilda Murray may be congratulated on her *Echoes of Sport* (T. N. Foulis) in every respect. The tales in its eleven chapters are well told; the illustrations, mainly from photographs, are good and well chosen; and the general appearance of the book is satisfactory. The type is large and distinct, and the illustrations are mounted on thick brown paper nearly the colour of the boards. The book is dedicated to Alma Breadalbane, a kindred spirit whose powers of description and skill with the rifle were alike attested in 'The High Tops of Blackmount,' published a few years ago. Much of the sport which Mrs. Murray describes was obtained in the forest of Blackmount and in other parts of the Breadalbane estates; and surely few parts of Scotland can equal them for grandeur of scenery or for variety of sport on land or in water.

In her first chapter the author tells us that the key-note of sport is nothing more nor less than the attainment of one's object, which expressed in one word is success, and we think she is right. Of triumphs, many

are recorded; but, as is fair, disappointments—some most grievous—are not omitted. The varieties of sport described include driving the mountain hare, stalking, grouse shooting among the stooks, fishing in fresh and salt water, and hunting. All are well and fairly treated from the sportsman's point of view; and though the lady confesses to a love of poaching in any form, no trace of that is to be found, unless, perhaps, the critic be a dry-fly purist, whose sense of propriety cannot fail to be outraged by the confession that big baskets of trout were got, and salmon killed, with flies by no means dry, and even sometimes of the pattern known as the "garden fly," the use of which she unblushingly considers to be the more dexterous art!

Sea fishing was enjoyed during a cruise on the West Coast of Scotland. At the Sound of Sleat Mrs. Murray saw a shoal of saithe (young coalfish) on the rise:—

"They literally boiled round the boat, and every cast meant a rise, and generally a fish.....How the heart travels back to those joyous days, surrounded by Scotland's beautifullest and best; the magic of the North drawing one close to herself, the cares of a restless world far away; a deep content into the very roots of being, a memory of *bien-être* to remain for ever."

OUR LIBRARY TABLE.

THE English version of the Third Series of the well-known 'Chronique' edited by Princess Radziwill is published by Mr. Heinemann under the title *Memoirs of the Duchesse de Dino, 1841-50*. The Second Series, as translated, was reviewed by us on July 16th, and the First on the 30th of October of last year. Some account has been taken of our criticisms on the earlier volumes, and mistakes are fewer, though some are still to be discovered, among which "Lord Henry Brougham" continues to offend the eye. By a new misprint, the second of the representatives of the "Republican dynasty" of Casimir Perier is given in the text with that acute accent on the first *e* which too often, as in the case of M. Clemenceau, mars the peculiar, but historical accuracy of a great French name. The foot-notes are specially rich in slight errors. The first name of the Bombay banker called by Madame de Dino "the Indian Prince" is oddly affected by transliteration, but we imagine that, in his second name, by "Tayore," Tagore is meant: on p. 178 two words are run together with singular effect. English readers will hardly understand what is meant by "cured of la rosalie." Some of the puzzles which will perplex many are to be found in the French original as well as in the present version, and the fact that Princess Radziwill has given extracts from letters both to Bacourt and to Barante concerning the same events produces, as for example on p. 104, the repetition of the same idea, often in exactly the same words. The practice detracts unfairly from the literary skill of the Duchesse de Dino, and needs a note of explanation that the diary form adopted is not here the indication of the existence of the passages in the 'Chronique' itself.

The English translation is again to be commended, although, not unnaturally, in some of the finest passages we are inclined to prefer our own, as attempted in our quotations given in noticing the French originals. On the 20th of November last, in dealing with the text of the third volume of the 'Chronique,' of which the translation is now before us, we tried our hand at a

free version of the great passages in which Madame de Dino records her feelings when she found herself at Vienna after the lapse of twenty-seven years following the Congress where she, even more than Talleyrand, had represented France. We also printed our own version of the sketch of the best-known Lady Holland from the pen of the more recent bearer of that title. A fresh, though passing interest has since been given to the letter from "young Lady Holland," printed at p. 22 of the volume now before us, by a recent appeal to the public to "save" the grounds of Holland House. A great many years ago *The Athenæum* incidentally attacked the legend of the continuity of "Holland House traditions," and showed the extent to which, as in the case of Strawberry Hill, a later glory covered an attempted resuscitation by new possessors of a treasury of the past. The point had this importance for us, that the Addison portrait had not hung in Holland House during the days between the reign of the Rich family and that of the Foxes, when Holland House may almost be said to have become a tenement dwelling of the poor, and possessed but a Wardour Street reputation, inconclusive, though not of necessity destructive of every claim to continuity and authenticity. In February, 1841, the "little lady" wrote of the original Lady Holland:—

"She wishes to pull down Holland House.....to build and to sell.....Fortunately she cannot destroy Holland House without my husband's consent, and he says he would rather cut his hand off than consent to sacrifice the smallest part.....even of the park.....A day will come when we shall be able to live in peace and return to that dear house which we have not been permitted to approach."

But there are now those who seem to remember that during the reign of this "little lady," as the Lady Holland of the second half of Queen Victoria's reign, the park was diminished by her and trustees upon the north and west, where Addison Road and many other streets beloved of painters replaced park-elms and rooks.

The Black Bear. By William H. Wright. (Werner Laurie.)—If we remember correctly, Mr. Wright has already given us a catalogue and a description of the bears in North America in his book on the grizzly, so that the inclusion of a chapter to the same effect in his new book would seem at first sight supererogatory. However, the book is for popular use, and so, perhaps, the pages are not unnecessary. It is evident that the author knows "bears" well. He caught a black bear cub of three months old, at which age the weight was 5 or 6 lb. At a year "Ben," as he was called, weighed 50 lb., and at five years 332 lb. Mr. Wright calculates the age-limit of the black bear at something beyond twenty-five years. His account of the characteristics and habits of these creatures is full of interest, which we can no more than indicate.

A grizzly bear "talks to her cubs all the time"; the black bear is silent "except in cases of danger or emergency." Black bears will play together, a levity in which grizzlies never indulge. The black bear weans her cubs before "denning up" for the following winter; whereas the grizzly always dens up with her cubs the first winter, and keeps them by her through the ensuing summer. The explanation is that the black bear breeds annually, and the grizzly biennially; or possibly the breeding periodicity follows from the other fact; for Mr. Wright thinks that the grizzly keeps her cubs longer in order to protect them from the savagery of the wandering males.

When a bear comes out of hibernation he is not hungry, and the stomach is more or less atrophied from disuse. Slowly appetite develops until it reaches its climax of omnivorous voracity. The black bear eats bumble bees, wasps, and hornets, and he also eats honey. He is a fisherman, but not so expert as the grizzly, of one of whom Mr. Wright records that he saw him "toss out seventeen big salmon in less than an hour." It is interesting to read that a black bear will roll on putrid remains in much the same way as a dog will. This odd habit has always seemed to us capable of explanation on the theory of self-protection. An animal by acquiring a new smell muffles its own body scent from an enemy.

The most fascinating part of this book is Mr. Wright's story of "Ben," whose career we follow eagerly from his cub days to the hour when he passes from the hands of his reluctant master into a show. Mr. Wright is one of that modern band of naturalists who do not use the rifle; he goes armed with the camera by preference, though he has been an expert hunter. It is precisely observers of this sort who are wanted to throw light on the lives and habits of wild animals.

THE PARLIAMENTARY COMMITTEE OF THE TRADES UNION CONGRESS have published (through the Co-operative Printing Society) an illustrated volume of a *History of the Trade Union Congress*, by Mr. W. J. Davis of the Brassworkers, reprinted from *The Metal-Worker*. The story is told from 1868 to 1887. That of the Labour "Junta" of 1887, dominated by George Odger and Mr. Applegarth, is, however, connected with the International gathering—organized in 1861, and held in London in 1862—not told in the present volume.

Mrs. FRANCIS BLUNDELL remains for the most part faithful to Dorset, its patois and its peasants, and with good reason, as her pleasant volume of short stories, *The Tender Passion* (John Long), bears witness. She has a keen eye for the humour, and something of the pathos, of village life; her outlook is kindly, her perceptions fairly shrewd, while she possesses an agreeable sense of contrast. Of these fifteen rural episodes, we are inclined to prefer 'His Wife and his Widow,' as showing a more marked originality than the others, and an intimate knowledge of the rustic mind, with its abrupt limitations and its primitive generousities. But each miniature is good in its own way; notably the title story, 'An Unencumbered Widower,' 'The Righteous Miss Frisby,' and 'A Maid who knew her Mind.' The Lancashire stories, although vivacious and sympathetically observed, seem to us less racy of the soil and not so characteristic of the writer.

It does not seem possible that Mr. Eden Phillpotts should exhaust the Forest of Dartmoor as a field of romance. He has written consistently and persistently about it for many years, but his fancy is as fresh as ever. *Tales of the Tenements* (John Murray), his latest contribution to our knowledge of the moorfolk, consists of short stories, and excellent and varied they are. The tenements are not, as might be rashly conjectured, the houses in which town-dwellers reside, but the original farm-holdings on the moor which are to be found along the river-valleys. Chiefly, as Mr. Phillpotts says, they lie about the two branches of the Dart. To each and several of these the author attaches a tale which we must

suppose to be wholly imaginary. Hartland, Walner, Bellaford—visitors to Dartmoor will remember the names, and may here make acquaintance with their supposititious stories. Thirteen there are in all, a goodly company in which plot and atmosphere are marked by Mr. Phillpotts's genius. It would be hard to make a preference, but among the best stories are those with which he has chosen to invest the traditions of Walner, Bellaford, and Prince Hall. Tragedy and comedy are evenly divided, and display Mr. Phillpotts's dual gift. Some stories are told in the vernacular, and others by the author himself. Until we get another novel such as 'The Thief of Virtue,' this collection will serve the author's admirers.

THE SPY IN MODERN HISTORY.

CONTEMPORARY literature and correspondence indicate that from the reign of Queen Elizabeth to that of George IV. the peril of espionage was recognized by the most hospitable of nations. At the same time it is interesting to note that, in spite of the precautions to which they gave rise, these sinister activities have produced a very slight effect upon the actual making of history; that is to say, although the workings of numberless secret agents may cover the field of historical research with heaps of ciphered intelligence and intercepted dispatches, the trail of the spy has left few traces upon the written page of history.

The truth is that historians have accepted these clandestine agencies as part of the ordinary machinery of statecraft. The moles are always there beneath the surface, and the mole-catchers are always at work to restore the balance of power. In the end little advantage is gained by either side. We shall find, however, that though the positive results of this ceaseless mining and counter-mining may be small, the official procedure connected therewith has an attraction for those who care to look behind the scenes of the historical pageant. Here many thrilling adventures may be found, and certain complex problems have been propounded which still await solution, whilst others have only recently been solved. Thus the lengthy correspondence published in *The Athenæum* and *Notes and Queries* during the last few years will have shown the difficulty of discovering the source of Canning's momentous intelligence regarding the secret articles of the peace of Tilsit. On the other hand, a recent article has shown how the secret intelligence of a later period may be pieced together from many hidden sources.

On the whole, then, we may conclude that the realms of "secret service" papers scattered throughout the libraries and archives of Europe have only a fictitious interest for the serious student. Nevertheless, the evolution of the "secret service" itself leads us along a picturesque bypath of history. The spies of Walsingham (whom Burghley ridiculed in one of the wittiest letters ever written by one English minister to another) became after the Restoration a recognized official agency of the Secretaries of State. Walpole by his expansion of the Secret Service fund gave a new impulse to the system, and the "intelligence" which has resulted from its use forms an extensive series of State Papers in the Georgian period.

During the long struggle between Great Britain and the Continental Powers in the eighteenth century the latter, thanks to the notarial training of a thousand years, excelled in the ordinary devices for tamper-

ing with State dispatches. Again, in persecuted Catholics and discontented Jacobites and Jacobins an army of native spies was ready to hand. On the other side British gold was reputed to be a simpler and a safer means of procuring copies or reports, whilst the command of the sea was at least as profitable as the control of the post. Similarly in the important matter of supreme direction, neither side could claim a distinct advantage in a duel of wits. Chatham himself was pitted against a master of diplomatic devices. On one occasion, indeed, the latter scored a point which might easily have turned the scale against this country.

This episode may serve to remind us that the real object of foreign espionage during these two centuries was to pave the way for the invasion of this country. Perhaps the most remarkable and formidable of these attempts was that inspired by the genius and animosity of the French minister Choiseul between 1767 and 1770. In this case a military expert (a Scottish exile being selected to disarm suspicion) was instructed to make a minute examination of the South of England for the purpose of ascertaining the best route for an invading army to pursue with London as its objective. This officer's report still exists amongst the family papers of the first Earl of Chatham, from which source it was recently communicated to the Royal Historical Society by Miss M. Morison.

In this remarkable paper the French Minister's agent appears to have set down, as the result of an undisturbed survey of the Southern counties during many months, every item of information that could be of use to the invading force. Advocating a landing at Deal, he maps out the whole country to the Thames, enumerating the villages and farms, and the transport and rations that might be requisitioned from each. The roads are described, encampments selected, and the whole of the opposing forces are subjected to a pitiless analysis. The small standing army, widely distributed in garrisons, could not be concentrated in time. The brunt of the attack would therefore be borne by the militia, whose battalions were never complete, and who assembled only once a year for so-called exercises under officers ignorant of the art of war. Their attempts at drilling had excited the writer's amazement and pity, and he confidently asserts that 4,000 French grenadiers would disperse all the militia in England. For these English, in his opinion, are a soft race ("un peuple mou"), ignorant of the use of arms, and caring only for commercial gain. An alternative route was also described by this agent between Malden and London, whilst he records some careful observations of Sussex, Hampshire, and Surrey.

In 1768 a far wider reconnaissance was made by another military agent, who preferred the plan of an attack on Portsmouth to cover an advance on London from the South. He supplemented his memoir with plans of Portsmouth and other important fortresses, and a mass of general information, all of which seems to have been carefully dissected and assimilated by Choiseul himself. But before he could mature his scheme for the conquest of England the minister was ruined by a Court cabal, and his papers were probably sold by his successors in office to an English secret-service agent.

The opportunity thus lost did not recur, for when an invasion of England next became an urgent point of strategy, the defences of the country had been strengthened

and the command of the sea was assured. Moreover, although the genius of the new régime in France had brought all the forces of espionage to bear upon this object, they were met by precautions equal to the occasion. The passing of an Alien Bill and the organization of the Alien Office made another exploit like that of 1768 impossible, whilst the officer who held the key to Choiseul's strategy lived to supervise the British plan of defence. It has been suggested, indeed, that in the ability of their secret agents English ministers had a clear advantage over their adversaries; but it must be remembered that men like Dumouriez, Miranda, and D'Antraigues, whose careers have been traced in our own time with a wealth of research, could not be wholly trusted by their employers, and thus, once more, history owes little to the perverted talents of the spy. Whether a time might ever come in which a systematic espionage that met with no rebuffs could develop into a reconnaissance in force is a speculation that finds no precedent in our recorded history.

MADAME ROYALE AND HER PORTRAIT.

5, St. George's Square, S.W., Sept. 20, 1910.

In a lengthy criticism which you were good enough to devote to my translation of Turquan's 'Madame Royale' in your issue of September 17th your reviewer writes as follows:—

"Unfortunately, the beautiful frontispiece is not, as stated, a portrait of Madame Royale, but of her aunt, Madame Elizabeth, who was twice at least painted by Madame Vigée Lebrun."

Such a statement in a journal of the literary value of *The Athenæum* cannot be allowed to pass unchallenged. I took steps at once to enable me to give it an authoritative contradiction.

By the courtesy of the British Museum Print-Room officials I can furnish you with a copy of the label printed beneath the photograph from which my frontispiece was reproduced. It is contained in a publication entitled 'Portraits Historiques exposés au Palais du Trocadéro à Paris en 1878,' and runs thus:—

"Marie-Thérèse-Charlotte de France, dite Madame Royale (1778-1851). Par Vigée Le Brun (Elizabeth-Louise) (1755-1842). A. M. Jean-Baptiste Chazaud, à Paris. N° 374 du Catalogue officiel de la Galerie des Portraits Nationaux, par M. Henry Jouin."

As I am personally responsible for the selection of the illustrations in the English version of the book, I must request you to give full publicity to this statement in your next issue.

THEODORA DAVIDSON.

* * Mr. Fisher Unwin also sends us the same reference to the Exhibition of 1878, and asks on what grounds our reviewer's statement is based.

That the compiler of the catalogue relied upon by Lady Theodora Davidson has made a mistaken ascription may be seen by a reference to the artist's 'Memoirs.' The portrait in question faces p. 30 of the English translation (1894) of Madame Vigée Lebrun's 'Memoirs,' placed opposite her description of Madame Elizabeth, and duly labelled with her name as the subject. The features bear but slight resemblance to any known portraits of her niece. Compare also list of portraits in the Appendix.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Barnes (W. Emery), *Lex in Corde (The Law in the Heart): Studies in the Psalter*, 5/ net.
 Chauncey Giles Year-Book, \$1.25
 Every day is supplied with a text and a selection from the author's writings.
 Corbett (F. St. John), *A Thousand Thoughts for Practical Preachers*, 5/ net.
 Gordon (S. D.), *Quiet Talks about the Tempter*, 2/6 net.
 Hall (W. Aidan Newman), "Do Out the Duty": Short Studies in the Life of the Spirit, 2/6 net.
 Ivens (C. L.), *Addresses to Men and Women*, 2/6 net.
 Laurent (Père), *The Mission of Pain*, 2/6 net.
 Translated by L. G. Ping.
 Maclean (Norman), *Can the World be Won for Christ?* 2/6 net.
 Oesterley (Rev. W. O. E.), *The Psalms in the Jewish Church*, 3/6 net.
 Sadler (Rev. M. F.), *Church Commentary on the New Testament, with Notes, Critical and Practical, Introductions, and Excursuses*, 12 vols., 2/6 net each.

- Cheaper edition.
 St. Giles' Christian Mission Annual Report: A Book of Remembrance.
 Skrine (John Huntley), *Sermons to Pastors and Masters*, 5/ net.
 Spiritual Album, giving the Cream of Many Books in One Hopeful and Good for All Times, 2/6 net.
 Stock (St. George), *Looking Facts in the Face*, 3/6 net.

- A series of essays on the philosophy of religion, two being reprinted from *The Hibbert Journal*.

- Ward (William), *Brotherhood and Democracy. Studies of religion and labour in the Brotherhood Movement*. With illustrations.
 Yorke (H. Lefroy), *The Law of the Spirit: Studies in the Epistle to the Philippians*, 3/6 net.

Law.

- Goudy (Henry), *Trichotomy, in Roman Law*, 4/ net.
 Whyte (J.), *Liquor Licence Duties, Death Duties, Income Tax, Stamps, Customs, and Excise under Parts II. to VIII. of the Finance (1909-10) Act, 1910*, 3/6 net.
 With explanatory notes.

Fine Art and Archaeology.

- Archæologia Aliana: Third Series, Vol. VI.*
 Edited by R. Blair, and published by the Society of Antiquaries of Newcastle-upon-Tyne.
 Benham (William) and Welch (Charles), *Medieval London*, 3/6 net.

- New edition, with 33 illustrations.
 Chancellor (E. Beresford), *Walks among London's Pictures*, 7/6 net.
 Forster (R. H.), *Corstopium: Report on the Excavations*.

- Overprint from the *Archæologia Aliana*.
 Gale (Edwards J.), *Pewter and the Amateur Collector*, 7/6 net.
 With 43 plates.

- Louvre, Parts III, and IV., 2/6 net each.
 For notice of Part II. see *Athen.*, Sept. 10, p. 298.

- Maspero (Sir Gaston), *The Dawn of Civilization: Egypt and Chaldaea*, 24/
 Fifth edition, edited by A. H. Sayce, translated by M. L. McClure.

- Masterpieces in Colour: Murillo, by S. L. Ben-susan; Watts, by W. Loftus Hare, 1/6 net each.
 Both illustrated with 8 reproductions in colour.

- Nevill (John), *Some Old Masters*, 1/ net.
 Ranges from Goya to Gainsborough, and is illustrated by 38 reproductions.
 Priestman (Mabel Tuke), *Handicrafts in the Home*, 10/6 net.

- Parts of this book have already appeared in magazines. Contains 75 illustrations.
 Tavenor-Perry (J.), *Dinanderie: a History and Description of Medieval Art Work in Copper, Brass, and Bronze*, 21/ net.

- With 120 illustrations.
 Wadsworth (John W.), *Designing from Plant Forms*, 6/ net.

- With numerous illustrations.
 Woolwich Antiquarian Society, *Report on Explorations at Lesnes Abbey, Kent*, 2/6
 Yoxall (Sir James), *The A B C about Collecting*, 5/ net.

Poetry and Drama.

- Abercrombie (Lascelles), *Mary and the Bramble, a Poem*, 1/1

- Bishop (Gwendolen), *From Gardens in the Wilderness: Poems and Prose Pictures*, 2/6 net.
 Orpheus Series.

- Cashmore (Alfred H.), *The Church of the Departed, and other Verses*, 1/
 Clark (Theodora E.), *Some Dreams Come True: a Rhyming Phantasy in Three Acts*, 1/ net.
 Duncan (Canon), *Popular Hymns, their Authors and Teaching*, 5/ net.

- Fool's Paradise, by Dum-Dum, 3/6 net.
 Verses reprinted from *Punch* and *Maga*.
 Hamilton (Clayton), *The Theory of the Theatre*, 6/6 net.

- Hole (W. G.), *The Chained Titan: a Poem of Yesterday and To-day*, 4/6 net.
 Reflections suggested by social problems of the day.

- Masefield (John), *Ballads and Poems*, 2/6 net.
 Noyes (Alfred), *Collected Poems*, 2 vols., 10/ net.
 Overton (Robert), *Nine and Three*, 1/
 Nine recitations and three small plays.

- Pearsall (C. W.), *The Queen of the South, and other Poems*, 2/6 net.
 Radclyffe-Hall (Marguerite), *Poems of the Past and Present*, 5/ net.

- Shakespeare: Henry VI., Parts I., II., and III.; Measure for Measure, Two Noble Kinsmen, and The Winter's Tale, 8d. net each.
 The Arden Edition, with notes by Henry N. Hudson.

- Taylor (Rachel Annand), *The Hours of Fiammetta, a Sonnet Sequence*, 2/6 net.
 Watt (Hansard), *Ships and Sealing-Wax*, 3/6 net.

- A collection of verses, many of which have already appeared in *Punch*. Illustrated by L. R. Brightwell.

Music.

- Antcliffe (Herbert), *Schubert*, 1/ net.
 In Bell's Miniature Series of Musicians. Contains 5 illustrations from the Rischgitz Collection.

- Euterpe; or, The Musical Quarterly, Autumn Number, Vol. I., No. 4, 7d. net.
 Edited by Louis A. Klemantaski.

- Macpherson (Stewart), *The Appreciative Aspect of Music-Study: some Thoughts and Suggestions*, 6d.—Music and its Appreciation; or, The Foundations of True Listening, 3/

Philosophy.

- Ardigo (Robert), *An Inconsistent Preliminary Objection against Positivism*, 1/ net.
 A translation from the Italian by Emilio Gavirati.

- Mellone (Sydney Herbert), *The Immortal Hope: Present Aspects of the Problem of Immortality*, 2/6
 Spinoza (Benedict de), *Ethic, demonstrated in Geometrical Order and divided into Five Parts*, 7/6 net.

- Translated by W. Hale White, revised by Amelia Hutchison Stirling. Fourth edition.

Political Economy.

- Deutsch (Henry), *Arbitrage in Bullion, Coins, Bills, Stocks, Shares, and Options*, 10/6 net.
 Second edition, revised and enlarged. Contains a summary of the relations between the London money market and the other money markets of the world.

- Economic Journal, September, 5/ net.
 Smith (Jas. C.), *Legal Tender*, 3/6 net.

- Essays dealing with the equitable settlement of transactions within the nation, and the establishment of stable exchange relations between the gold-using West and the silver-using East.

- Todd (John A.), *Political Economy*, 7/6
 A handbook of economics and public finance for Egyptian students.

History and Biography.

- Biographies of Leading Americans: Essayists*, by William Morton Payne, with 4 portraits;
Novelists, by John Erskine, with 6 portraits, 7/6 net each.

- Collins (D.), *An Account of the English Colony in New South Wales*, 7/6 net.
 Fortescue (Hon. J. W.), *A History of the British Army: Vols. V. and VI., 1803-9*, 18/ net each.

- Vol. V. begins with the East Indies, and ends with the evacuation of Rio de la Plata and the disgrace of Whitelocke. Vol. VI. begins with the expedition to Egypt, 1807, and ends with the battle of Coruña. Mr. Fortescue's work is both authoritative and excellently written, and is provided with maps and plans.

- Heine's (Heinrich) *Memoirs*, from his Works, Letters, and Conversations, 2 vols., 12/ net.
 Edited by Gustav Karpeles, English translation by Gilbert Cannan. With portraits.

- Maude (Aylmer), *Life of Tolstoy: Later Years*, 10/6 net.

- Nevill (Lady Dorothy), *Under Five Reigns*, 15/ net.
 Edited by her son, with 16 illustrations.

- Political History of England, Vols. I.-XII., 1066-1901*, 7/6 net each.

- The new volume just out, which completes the series, is Vol. VI., 'From the Accession of Edward VI. to the Death of Elizabeth,' by Prof. A. F. Pollard, with two maps.
 Rappoport (Angelo S.), *Leopold II., King of the Belgians*, 12/6 net.

- Contains 18 illustrations, including a photographic frontispiece.
 White (Hon. Andrew Dickson), *Seven Great Statesmen in the Warfare of Humanity with Unreason*, 12/6 net.

- The seven are Sarpi, Turgot, Bismarck, Grotius, Stein, Thomasius, and Cavour.
 Winslow (L. Forbes), *Recollections of Forty Years*, 12/6 net.

- An account at first hand of some famous criminal lunacy cases, English and American, together with facsimile letters, notes, and other data concerning them. Contains 19 illustrations.

Geography and Travel.

- Cook's Handbook for Tourists to Peking, Tientsin, Shan-Hai-Kwan, Mukden, Dalny, Port Arthur, and Seoul, 3/

- Has maps, plans, and illustrations.
 Holder (Charles Frederick), *The Channel Islands of California*, 7/6 net.

- A book for the angler, sportsman, and tourist, with nearly 150 illustrations from photographs, and 12 maps.

- Home (Beatrice and Gordon), *North Devon with West Somerset*, 2/6 net.
 One of the Homeland Pocket Books.

Sports and Pastimes.

- Encyclopædia of Sport, Part VII.*, 1/ net.
 For notices of earlier parts see *Athen.*, Sept. 3, p. 283.

- Roosevelt (Theodore), *African Game Trails*, 18/ net.
 With illustrations from photographs by Kermit Roosevelt and other members of Mr. Roosevelt's expedition, and from drawings by Philip R. Goodwin.

- Vyner (Robert T.), *Notitia Venatica: a Treatise on Fox-Hunting, embracing the General Management of Hounds*, 2 vols., 21/ net.
 Revised and brought down to date by Cuthbert Bradley.

Education.

- Telford (E. D.), *The Problem of the Crippled School-Child*, 6d.
 An account of the education and treatment of crippled school-children in a residential school.

School-Books.

- About's (Edmond) *Le Grain de Plomb*, 4d.
 Edited, with French-English vocabulary, by A. P. Huguenet in Hachette's Popular French Authors.

- Baker (W. M.) and Bourne (A. A.), *The Student's Arithmetic*, 2/6
 With answers. One of the Cambridge Mathematical Series.

- Boon (F. C.), *Preparatory Arithmetic*, 1/
 Bucknell (E. T.), *A Practical Course in First-Year Physics*, 1/
 Byron's *Childe Harold*, 2/

- Edited with introduction and notes by H. F. Tozer. Third edition.

- Carlyle (Thomas), *Passages from the Writings of*, 1/
 Selected and edited by Elizabeth Lee in Bell's English Texts for Secondary Schools.

- Choir de Fables de La Fontaine, Florian, et autres Auteurs, 1 fr.
 Edited by Ch. Defodon, with illustrations by Gustave Doré and Vogel. Eleventh edition.

- Dumas's *Récits de Chasse: Le Fusil-Canne, Chasses au Sanglier, l'Ouverture de la Chasse*, 1/

- Edited by Marc Ceppi in Hachette's New Series of French Readers on the Direct Method.
 Harrison (W. E.), *Practical Mathematics for Preliminary Students*, 1/6

- With answers and diagrams.
 Ludlam (Ernest Bowman) and Preston (Haydn), *Outlines of Experimental Chemistry*, 2/

- Rippmann (Walter), *Easy Free Composition in German*, 1/4

- In Dent's Modern Language Series.
 Shakespeare: *Scenes from the Plays, Macbeth, and Midsummer Night's Dream*, 4d. each.

- The children's edition, with introductory readings from Lamb's 'Tales from Shakespeare' arranged as a continuous reader.

- Shrive (J. Denson), *First French Unseen Book*, 6d. net.
 For lower forms and for candidates preparing for the Preliminary Local examinations, &c.

Shrive (J. Denson), Second French Unseen Book, 1/ net.

For middle forms and for candidates preparing for the Junior Local and similar examinations.

Thornton (John), A Course of Elementary Science, Practical and Descriptive, 2/

With diagrams.

Tennyson's The Princess, a Medley, 2/

A school edition with notes and introduction by Henry Allsopp.

Science.

Beebe (Mary Blair and C. William), Our Search for a Wilderness, 10/6 net.

An account of two ornithological expeditions to Venezuela and to British Guiana, illustrated with photographs from life taken by the authors.

Corbin (Thomas W.), Engineering of To-day, 5/ net.

An account of the present state of the science, with many examples, described in non-technical language, with 39 illustrations and diagrams.

Diemer (H.), Factory Organisation and Administration, 12/6 net.

Encyclopedia of Municipal and Sanitary Engineering, 42/ net.

Edited by W. H. Maxwell and J. T. Brown. Ganot (Prof.), Elementary Treatise on Physics, Experimental and Applied, for the Use of Colleges and Schools, 15/

Translated by E. Atkinson, revised by A. W. Reinold with considerable additions. Illustrated.

Gaucher (Ernest), Diseases of the Skin, including Radiotherapy and Radiumtherapy, 15/ net.

Translated and edited by C. F. Marshall. Graham (John), Applied Mechanics, including Hydraulics and the Theory of the Steam-Engine, 5/ net.

For engineers and engineering students.

International Association for Testing Materials: Fifth Congress held in Copenhagen, September 7 to 11, 1909, 18/ net.

Lippincott's New Medical Dictionary, by H. W. Cattell, 21/ net.

Macewen (Hugh A.), The Public Milk Supply, 2/6 net.

With many illustrations.

Macpherson (Hector), Jun., The Romance of Modern Astronomy, 5/

Describes in simple language the wonders of the heavens, with 39 illustrations and diagrams. In the Library of Romance.

Megraw (H. A.), Practical Data for the Cyanide Plant, 8/6 net.

Neuburger (Dr. Max), History of Medicine, Vol. I, 25/ net.

Translated by Ernest Playfair as one of the Oxford Medical Publications.

Park (J.), The Geology of New Zealand, 10/6 net.

Psychical Research Society Proceedings, August, 6/ net.

Southall (J. P. C.), The Principles and Methods of Geometrical Optics, 25/ net.

Stephenson (George), The Pricing of Quantities, 8/ net.

Introduces a practical system of preparing an estimate from bills of quantities.

Thompson (Silvanus P.), Light, Visible and Invisible, 6/ net.

A series of lectures delivered at the Royal Institution of Great Britain at Christmas, 1896, with additional lectures. Second edition, enlarged.

West (Percy C. H.), The Modern Manufacture of Portland Cement: Vol. I. Machinery and Kilns, 12/6 net.

Whapham (R. H.) and Preece (G.), Notes on Applied Mechanics, 4/6 net.

Juvenile Books.

Ainsworth for Boys and Girls: Tower of London, 1/6 net.

Retold by Alice F. Jackson, illustrated in colour by T. H. Robinson.

Dickens for Boys and Girls: Dombey and Son; Oliver Twist, 1/6 net each.

Retold by Alice F. Jackson, and illustrated by F. M. B. Blaikie.

Gilliat (Edward), Heroes of the Elizabethan Age, 5/

Includes accounts of Froisher, Drake, Sir Walter Raleigh, and Sir Philip Sidney, with 16 illustrations.

In Fairyland Series: Red Riding Hood, The Snow Queen, The Storks, Cinderella, The Wild Swans, The Mermaid, 1/6 net each.

Stories for children from four to eight, retold by Louey Chisholm, illustrated by Katharine Cameron.

Kingsley for Boys and Girls: Hereward the Wake, 1/6 net.

Retold by Alice F. Jackson, and illustrated by Monro S. Orr.

Lytton for Boys and Girls: The Last of the Barons, 1/6 net.

Retold by C. E. Smith, and illustrated by W. Reid Kellie.

Scott for Boys and Girls: Kenilworth; Peveril of the Peak, 1/6 net each.

Retold by Alice F. Jackson, and illustrated by H. J. Ford and Stewart Orr.

Fiction.

Albanesi (E. Maria), The Glad Heart, 6/

Deals with the love-story and life of a lady who, owing to an accident, had to earn her own living.

Carr (Mrs. Comyns), By Ways that They Knew Not, 6/

The main factor of the story is that an engaged girl meets the wife and child of her fiancé, who thought them dead.

Chambers (R. W.), The Green Mouse, 6/

The Green Mouse, Limited, is a company floated to run an invention by which the psychical currents of two people of the opposite sex destined for one another are connected.

Colvill (Helen Hester), The Incubus, 6/

Describes the effect upon a household and a neighbourhood of the sudden arrival of an unconventional person. The scenes are laid in England and Egypt.

Cullum (Ridgwell), The Trail of the Axe, 6/

A story of the Red Sand Valley.

Eliot (George), Silas Marner, 2/6 net.

Illustrated by M. V. Wheelhouse in the Queen's Treasure Series.

Evans (Reginald), Dear Loyalty, 6/

A story of Spain.

Fraser (Mrs. Hugh) and Stahlmann (J. I.), The Golden Rose, 6/

The scenes are laid on the Continent, and the characters are taken mostly from a circle where the Roman Catholic faith prevails. There is a morganatic marriage, and high life is described.

Fox (Alice Wilson), Hearts and Coronets, 6/

A bright story of everyday people.

Harris-Burland (J. B.), The Torhaven Mystery, 6/

A highly ingenious story of various murders, the perpetrator of which is not revealed till the end. The author has managed his sensation very well.

Jacobs (W. W.), The Skipper's Wooing, 7d. net.

New edition. For notice see *Athen.*, Oct. 2, 1897, p. 452.

Lady Good-for-Nothing: a Man's Portrait of a Woman, by Q., 2/ net.

Lancaster (G. B.), Jim of the Ranges, 6/

The hero is an open-air son of the Australian bush who turns policeman.

Mason (A. E. W.), At the Villa Rose, 6/

Concerned with the detection of a murder.

Milne (A. A.), The Day's Play, 6/

Contains the whole history to date of the Rabbits, well known to readers of *Punch*.

Pearce (Charles E.), The Bungalow under the Lake, 6/

Tells of a woman of strongly emotional nature who, through force of circumstances, has been compelled from childhood to fight the world alone.

Pearn (Violet), Separate Stars, 6/

A tale dealing with high artistic ideals.

Pratt (Ambrose), The Living Mummy, 6/

A weird story dealing with the resuscitation of the dead.

Reynolds (Mrs. Baillie), The Girl from Nowhere, 6/

Starts with two intending suicides, and ends with marriage.

Scott (Sir Walter), The Fair Maid of Perth, 6d. net.

New edition.

Sinclair (May), The Creators: a Comedy, 6/

Is concerned with literature and journalism.

Smith (Harry James), Enchanted Ground, 6/

An episode in the life of a young man.

Sneyd-Kynnersley (E. M.), A Snail's Wooing, 6/

The story of an Alpine courtship.

Thurston (Katherine Cecil), Max, 6/

The scene is laid in Paris, on the heights of Montmartre, and the story tells of masquerade on the part of the heroine.

Urquhart (M.), The Island of Souls, 6/

A sensational fairy-tale.

Vaizey (Mrs. George de Horne), A Question of Marriage, 6/

A tale of love and its necessary sacrifices.

Visiak (E. H.), The Haunted Island: a Pirate Romance, 2/6 net.

The haunted island is in the remote South Seas.

Wallace (Edgar), The Nine Bears, 6/

The story of a criminal and his adventures.

Warner (Annie), Just between Themselves, 6/

Relates the humours of a little house party of seven Americans in an out-of-the-way place near the Harz Mountains.

Wicks (Mary), To Mars via the Moon: an Astronomical Story, 5/

Yardley (Maud H.), To-day and Love, 6/

Tells of a woman's sacrifice for her lover.

General Literature.

Benson (Arthur Christopher), The Silent Isle, 7/6 net.

Studies suggested by the author's life in a retired corner, free from the main current of human affairs.

Dunne (F. P.), Mr. Dooley Says, 3/6

A further exposition of Mr. Dooley's well-known philosophy.

Everyman's Library: Aucassin and Nicolette, and other Medieval Romances and Legends, translated by Eugene Mason; Balzac's Cousin Pons, with introduction by Prof. Saintsbury; Bartholomew's Literary and Historical Atlas of Europe; Stopford Brooke's Theology in the English Poets, Cowper, Coleridge, Wordsworth, and Burns; Homer's Odyssey, translated by Cowper; Iliad, translated by Lord Derby; Ibsen's A Doll's House, and Two Other Plays, edited by R. F. Sharp; Jonson's Plays, 2 vols., with introduction by Prof. Schelling; John Stuart Mill's Utilitarianism, Liberty, Representative Government, with an introduction by A. D. Lindsay; Minor Elizabethan Drama, 2 vols., selected with introductions by Prof. Thorndyke; Plato, Vol. I., Five Dialogues, with introduction by A. D. Lindsay; Scott's Lives of the Novelists, with introduction by Prof. Saintsbury; and Smith's Smaller Classical Dictionary, edited by E. H. Blakeney, 1/ net each.

Forum, September, 25 cts.

Includes some striking articles: 'The Insect's Homer' (J. H. Fabre) by Maeterlinck, 'Oreads' by Maurice Hewlett, and Tolstoy's 'Three Days in the Village.' At the beginning are notices of contributors which inform us, *inter alia*, that "one of the cleverest men in England admitted that Wells was cleverer."

Głos Polski ("Voice of Poland"), September, No. 1, 1/

A newspaper partly in Polish and partly in English.

International Council of Women: Report of Transactions of the Fourth Quinquennial Meeting held at Toronto, June, 1909, 2/6 net.

Is that Lamp Going Out? 1/ net.

Reflections on the work of Florence Nightingale.

McEwan (Oliver), Shorthand in a Week, 1/ net.

The manual of McEwan's shorthand.

Muir (Ramsay), Peers and Bureaucrats: Two Problems of English Government, 4/6 net.

Richardson (Major E. H.), War, Police, and Watch Dogs, 5/ net.

Aims at showing the usefulness of dogs in various ways, and contains many illustrations.

Short (Isabella), Practical Home Sewing and Dress-making, with Cutting-out by the "Short" System of Paper Folding, 3/ net.

FOREIGN.

Theology.

Hilty (Carl), Das Evangelium Christi mit einigen erläuternden Anmerkungen, 3m.

Archæology.

Homolle (T.), Fouilles de Delphes (1892-1903): Vol. VII. Epigraphie, Part I., par M. E. Bourguet, 24 fr.

History and Biography.

Jaurgain (J. de), Troisvilles, d'Artagnan et les Trois Mousquetaires: Études biographiques et héraïques, 4fr.

Enlarged edition.

Fiction.

Lesueur (D.), Du Sang dans les Ténèbres: Chacune son Rêve, 3fr. 50.

General Literature.

Dick (E.), George Meredith: drei Versuche, 4m. 50.

*. * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

Literary Gossip.

To the October number of *The Cornhill* Mr. A. C. Benson contributes the first section of a new series of essays entitled 'Leaves of the Tree,' portraits of men whose influence and character he has felt. The Master of Peterhouse writes for the anniversary date 'In Memoriam: Elizabeth Cleghorn Gaskell.' Another literary centenary, that of Dr. John Brown of Edinburgh, is celebrated by Mrs. S. A. Tooley. Capt. Alan Field discusses 'Sea Training,' and Major Cyprian Bridge recalls 'The Capture of Mauritius in 1810.' Mrs. Woods's 'Pastel' relates to Zimbabwe; while in 'The Tragedy of the Angkor' Sir Hugh Clifford depicts the rise and fall of the Brahmins who built the vast temples of Cambodia.

MESSRS. LONGMAN will begin this season the publication of 'The Collected Works of William Morris,' in twenty-four volumes, under the editorship of Miss May Morris. One thousand copies only will be for sale, and there will be introductions, biographical notes, facsimiles, and frontispieces of special interest.

THE first four volumes will be issued in November, and will contain 'The Defence of Guinevere,' 'The Life and Death of Jason,' and two volumes of 'The Earthly Paradise.' They will contain, in addition to photogravure frontispieces, a facsimile of a page of MS. of the 'Guenevere' volume; a photogravure reproduction of a new drawing, by Mr. F. L. Griggs, of Kelmscott House; and two of the illustrations of the story of Cupid and Psyche designed by Burne-Jones, and engraved by Morris.

THE same firm promise 'A History of Wales from the Earliest Times to the Edwardian Conquest,' 2 vols., by Prof. John E. Lloyd; 'The Rose Goddess, and other Sketches of Mystery and Romance,' by Lady Russell of Swallowfield; 'The House of Lords during the Civil War,' by Prof. C. H. Firth, and 'Lectures on the Greek Poets,' by Prof. J. W. Mackail.

MR. EDMUND G. GARDNER has written a work entitled 'Dante and the Mystics.' It is a study of the mystical aspect of the 'Divina Commedia,' and attempts to trace the influence of St. Augustine, St. Bernard, Richard of St. Victor, St. Francis, and other Christian mystics, upon Dante. It deals also with the relationship between the 'Divina Commedia' and the earlier mediæval visions of the other world, and with Dante's position in the Franciscan movement.

In the October *Blackwood* an article identifies the site of the battle of Edington with Edington, a small village above the tidal Parret in Somerset. Col. St. Quintin writes on 'Sport on the Roof of the World,' and Mr. G. W. Forrest on 'The Indian Civil Service' in view of the proposed changes in the regulations for entrance. Lighter sketches include "Puffin" Home, by Mr. Stephen Rey-

nolds; 'Hamlet at a Bengal Fair,' by Mr. R. E. Vernede; and 'Country Inns,' by Mr. T. E. Kebbel. There is also a poem, 'A Morning Dream,' by Mr. Alfred Noyes. 'The Conference and its Sequel' is the subject of the political article.

THE October number of *Harper's Magazine* will include 'Parting Friends: Tragedy,' and the 'Editor's Easy Chair,' by Mr. W. D. Howells; stories by Mrs. Mary E. Wilkins Freeman, Prof. Brander Matthews, and Mr. Norman Duncan; 'The Shining Path,' a poem by Mr. Le Gallienne; and 'The Soil as a Battleground,' by Dr. A. D. Hall, the Director of the Rothamsted experiments.

THE series of articles by Dr. Beattie Crozier entitled 'The First Principles of Investment,' which have been appearing in *The Financial Review of Reviews*, will be republished by the proprietors of that review in the course of the next few weeks. The book will be a sequel to the author's 'Wheel of Wealth.'

NEXT spring Messrs. Putnam's Sons are to bring out 'The Letters of Elizabeth Cady Stanton: an Epistolary Autobiography.' The work will be edited by Mr. Theodore Stanton and Mrs. Stanton Blatch, who would be glad to receive copies or originals of any of Mrs. Stanton's letters, which could be addressed to Mr. Theodore Stanton, Rue Raynouard, Paris. Mrs. Stanton, who died some ten years ago in New York, was a prominent American reformer who visited England many times, when she moved in the Cobden, Bright, and other "advanced" circles. Two or three chapters of the book will be devoted to British topics and persons.

DR. WILLIAM MACLAGAN, who retired from the Archbishopric of York in 1908, died on Monday last at the age of 84. He had a remarkable career, going to Cambridge after four years in the Army, and, with no great distinction as a scholar, became an excellent preacher and organizer. A High Churchman, he attracted attention by the liberality of his views. He published several volumes of sermons, and wrote both the words and music of some well-known hymns.

MESSRS. GAY & HANCOCK include in their announcements 'Half-Holidays with Animals,' by L. Beatrice Thompson, with abundant illustrations; 'Holland of To-day,' by Mr. George Wharton Edwards; and 'Periwinkle,' a novel of love and adventure on the East Coast of North America, by Mr. William F. Payson.

THE REV. DR. W. E. CHADWICK has written a work entitled 'Christ and Everyday Life.' This volume, which is the first of the series of "Preachers of To-day," we have already mentioned, will be published immediately by Mr. Robert Scott.

THE *Mercure de France* begins this month a publication of the letters of Mérimée to Sutton Sharpe in which will be found many allusions to the Bulwers, Rogers, Cuvier, and the Athenæum Club.

There is much about Beyle, and the tone is "Stendhaliste" throughout. We note that, like Princesse Radziwill's, Mérimée's text has Périer, for his "Casimir."

THE jurors at the Brussels Exhibition have awarded nineteen Grands Prix to British exhibitors in the classes concerned with books and their production—printing, paper, and binding—and of these the Oxford University Press has obtained no fewer than seven. No other exhibitor obtained more than one Grand Prix in these classes. The Oxford University Press has repeated the success gained at the Paris Exhibition (when three Grands Prix were awarded) in being the only British binding house to obtain the highest possible distinction.

THE death is announced from Nice of M. Émile Raymond Blavet, a veteran journalist and the author of many novels and theatrical pieces. An early friend of Alphonse Karr, he abandoned teaching for journalism, contributing first to the *Gazette de Nice*, and then starting *Le Lazzarone*. On the advice of Karr, he took up his residence in Paris, and in 1868 became a regular contributor to *Le Figaro*. After the war he was associated at various times with many papers, and in the early eighties found his way back again to *Le Figaro*, to which he contributed daily 'La Vie de Paris' under the signature of "Parisien." These articles were reprinted in annual volumes. In 1899 he started *Le Petit Bleu*, which was not a success, and he failed to galvanize into life the once popular *République Française*. M. Blavet was born at Courmonterrail (Hérault) on February 14th, 1838.

THE death is also announced of M. J. A. Emmanuel Chauvet, the French scholar and philosopher, who had reached the great age of 90, having been born on November 13th, 1819, at Caen (where he died). He was Professor of Philosophy successively at Mâcon, Caen, and Rennes, and again at Caen from 1870. In collaboration with Saisset he translated the works of Plato, and published many other books and essays on medicine in early times and other recondite subjects. He retired from public work in 1889.

THE death at the age of 61 is reported from Küssnacht of the distinguished Swiss historian Prof. Karl Dändliker. His most important work is a comprehensive history of Switzerland in twelve volumes.

At the last monthly meeting of the Booksellers' Provident Institution 106l. was granted towards the relief of members and widows of members. A smoking concert is to take place on Wednesday, November 16th, at the Talbot Restaurant, London Wall, and a good programme is being arranged.

WE note the publication, as a Parliamentary Paper, of the Statistical Abstract for the United Kingdom, 1895 to 1909 (1s. 8d.).

SCIENCE

OUR LIBRARY TABLE.

Evolution and Function of Living Purposive Matter. By N. C. Macnamara. (Kegan Paul.)—The main idea of this volume of the "International Scientific Series" is to demonstrate that there is a gradual evolution of a special kind of living matter, common to the various forms of life, whose function is, in response to stimuli, to originate and control all actions which are for the benefit of the individual. Mr. Macnamara—whose literary activity, we are glad to see, does not diminish with advancing years—uses the term "purposive" to express such action, meaning thereby the adaptation of means to an end, whether involving consciousness or not. In the more complex forms this special kind of living matter is the nervous system, and in those in which evolution has proceeded far enough it is, particularly, the central nervous system. Even in the movements of the humblest unicellular organism purposive action may be traced, originated in response to stimuli by certain elements of its protoplasm. Constant repetition of such stimuli renders living protoplasm capable of retaining impressions made upon it; these can be re-excited by similar or other forms of stimuli till, eventually, "habit" is established, which has been defined as "a capacity, acquired by repetition, of reacting to a fraction of the original stimulus." From the purposive movements of the lower organisms are evolved the instinctive actions of the higher grades, and the author believes that in the course of evolution the purposive elements of protoplasm, becoming more specialized, develop, first, into instinctive matter, and finally into that more complex system which gives rise to the highest psychological processes. The cause of this increasing specialization of tissue may be found in the admitted fact that constant excitation of definite functions gradually effects structural modifications in the parts concerned; consequently, though rudimentary in the earlier stages, a definite nervous system is at last evolved which safeguards and governs the welfare of the individual.

The volume is divided into two parts. Part I. contains a résumé of the structural peculiarities and functions of the nervous system in the various classes of the animal kingdom, intended specially to show the gradual fixing of the instinctive and hereditary characters. Part II. is devoted to an historical account of the struggles and miseries of a Celtic clan, settled in County Clare, under centuries of oppression from their powerful English neighbours. The author, who is probably a descendant of these heroic people, has given a short account of their history as an exemplification of the conclusion he draws in the first part concerning the permanency of the leading hereditary characters of a race whilst its environment remains unchanged. The intense desire to retain the soil upon which they have been reared is still one of the chief characteristics of the Irish, and for this their ancestors unceasingly, and not unsuccessfully, struggled.

The present work is described as the second part of the author's 'Human Speech:

a Study in the Purposive Action of Living Matter.' Although containing little in the way of original observation, it forms a useful survey of the probable origin and functions of the nervous system. But its merits are unequal. In places it bears evidence of haste, and many of the sentences are clumsy: such a plural form as "pseudopodias" should not occur in a scientific work, nor do we like "motary" (sometimes spelt "motary"), which the author frequently uses as a variant for "motor." These are blemishes which might be remedied in another edition, and we would recommend the omission of much of Part II. as being of little interest to the general reader, and having only a slight connexion with the general plan of the book.

Phases of Evolution and Heredity. By David Berry Hart. (Rebman.)—Dr. Berry Hart is a man of imagination, and several of the essays in this volume form stimulating reading. At present, however, biology requires individual observations of Darwin's type rather than speculative theories backed up by little original research. Like many biologists, the author is dissatisfied with the position in which the theories of both Darwin and Mendel have left the causes of variations and inheritance. He attempts a solution of his own which is founded upon Beard's observations on the embryo of the skate, though no reference is given to the original paper. Beard believed that he was able to demonstrate that the primitive germ-cells derived from early division of the zygote travelled back by the yolk-stalk towards the Wolffian ridges, to become embedded in the epithelium, instead of developing from that epithelium, as has been usually thought. Such germ-cells in the developing sexual gland proliferate by "mitosis," and not by the ordinary method of division of the somatic cell, known as "amitosis." Dr. Hart suggests that the reason for this difference is that the determinants of the unit-characters in the germ-cells are being arranged according to the law of probability, which in his amended Mendelian scheme is in the ratio of 1:2:1. He believes that Mendel's theory of gametic segregation is incorrect: his interpretation, well explained by diagrams, is as follows: "The zygotes in each crossing are made up of a propagative and a somatic part. It is between these that the unit-characters are distributed, and in the propagative part that the Mendelian ratio is obtained." No real evidence is, however, produced that the phenomenon of mitosis is restricted to the germ-cells, and does not occur also in the adjacent germ-epithelium.

The author's theory of the cause of variations may explain the loss of a character, but not so satisfactorily the acquisition of new ones: if small variations and mutations were both due to losses of causal determinants, evolution would become a retrograde process. It is scarcely possible to believe that an explanation which is absolutely independent of environment can survive.

Dr. Hart has written a suggestive book, but continuous patient observation and experiment will do more to unravel these questions than speculative guessing, fascinating though the latter may be. The notes at the end of the volume are essential to the argument, and would have been better embodied in the text.

Conduction of Electricity through Gases. By R. H. McClung. (J. & A. Churchill.)—Nearly all the great discoveries in elec-

tricity during the last fifteen years have centred round the ionization of gases, and it was an excellent idea on the part of Dr. McClung to show how this fertile subject can be treated experimentally. The hundred and twenty-five experiments described in this book are neither difficult to perform nor hard to understand, and any student who goes through them will certainly obtain a clear insight into the subject which includes, it may be said, the new science of radio-activity. The pioneer part that Dr. McClung himself played in these matters before his present appointment as Lecturer in Physics at Winnipeg is sufficient guarantee that they will be treated here with understanding, while that the book is up to date may be judged from his remarks about the Röntgen rays. After describing Sir Joseph Thomson's contention (adopted from the theory of Stokes) that these rays, together with the Gamma rays of radium, which are, as he says, "similar" to Röntgen rays, are pulses in the ether, Dr. McClung declares that "this theory has a large amount of evidence, both of a theoretical and experimental nature, to support it." He then goes on to describe Prof. Bragg's theory that both these (probably identical) kinds of rays "consist of neutral pairs of positively and negatively charged particles," and says that "he [i.e. Prof. Bragg] has also deduced considerable experimental proof in favour of this theory. Although the balance of proof at present seems to be in favour of the electromagnetic pulse theory, yet neither theory has been satisfactorily proved or disproved, and further experimental data are required on this subject." This is as it should be, and seems an unusually fair way of stating what is evidently an opponent's position.

Although mathematical treatment is by no means banished from this book, and the differential equation appears more than once in its pages, yet it is kept under due restraint, and any one unfamiliar with this method of reasoning should be able to follow Dr. McClung without any serious difficulty. The illustrations, which are all in diagram, or, as a herald would say, in "trick," are clear, and on the whole sufficient, although in the one which shows the method of "screening" fine wires by means of a brass tube, the sealing-wax rods appear to be placed longitudinally within the tube, instead of, as we fancy they are intended to be, transversely across its ends. A like error in perspective appears in the diagram of the quadrant electrometer, the loop into which the author recommends one to bend the wire which dips into the acid being intended, we believe, to lie in the vertical, and not, as here represented, in the horizontal plane. Dr. McClung is also sometimes careless about his diction, as in the following sentence:—

"In handling these radio-active substances the greatest care must be taken not to spill the slightest trace of them, for if they become scattered round the laboratory, even to the slightest extent, the room will become so contaminated that after a time the air of the room will be so radio-active that no fine measurement or accurate work of this nature can be done in it."

We fear that it is now hopeless to look for good English from physicists on either side of the Atlantic, and for aught we know this slipshod diction may beget a certain pleasing sense of familiarity in the students to whom it is primarily addressed. The best that can be said for it in the present instance is that it does not diminish our sense of the writer's clear and common-sense hints, or our appreciation of his evident mastery of his subject.

Science Gossip.

MESSRS. LONGMAN have in the press 'Bird Flight as the Basis of Human Flight,' by Otto Lilienthal, which has been translated from the second edition by Mr. A. W. Isenthal; 'Physical, Chemical, and Mathematical Tables,' by Dr. G. W. C. Kaye and Prof. T. H. Laby; and 'An Elementary Chemistry for Mining Students,' by Prof. L. T. O'Shea.

MESSRS. GAY & HANCOCK are publishing this season 'Children's Gardens for Pleasure, Health, and Education,' by Mr. H. G. Parsons, Director of the Department of School Gardens, New York University; and 'Little Gardens for Boys and Girls,' by Myrta M. Higgins, which is also the result of practical experience of the subject.

THE third volume of the *Annals of the Royal Observatory, Edinburgh*, has appeared. It contains a catalogue of the places of 2,713 zodiacal stars from observations made during the years 1898 to 1908, under the direction first of the late Dr. Copeland, and afterwards of Mr. Dyson, now Astronomer Royal designate at the Greenwich Observatory.

THE stars included are those, with few exceptions (due to the circumstance that it is difficult to observe the more southerly zodiacal stars in the high northern latitude of Edinburgh), given in a list prepared by Sir David Gill as suitable for reference stars in heliometer observations of the major planets.

THE instrument employed is a transit-circle which was constructed by Messrs. Troughton & Simms for Lord Crawford in 1873, and presented by him, along with his other instruments and astronomical library, to the Royal Observatory, Edinburgh, in 1899; it was erected at Blackford Hill in 1896, on granite piers which rest on solid rock. The diameter of the object-glass is 8.5 in., and its focal length 8 ft. 11 in.

DR. R. A. SAMPSON, Professor of Astronomy at the University of Durham, has recently published tables of the four great satellites of Jupiter. They are founded on his own formulae and precepts, the calculations being made by Mr. F. C. H. Carpenter of the Durham Observatory and Mr. W. F. Doak, of the 'Nautical Almanac' Office, at the cost partly of the Government Grant for Scientific Investigation. They are arranged for determining the positions and phenomena of the four long-known satellites (the first fruits of telescopic discovery) between the dates 1850 and 2000.

FINE ARTS

The Mond Collection: an Appreciation.
By J. P. Richter. 2 vols. (John Murray.)

(First Notice.)

THE publication in January of the will of Dr. Ludwig Mond, who died last December (*Athenæum*, Dec. 18, p. 769), made it clear that the National Gallery would eventually secure one of the most important collections of pictures ever be-

queathed to the nation, and would thereby take even higher rank than it at present enjoys among the public galleries of the world. The Mond Bequest strengthens the National Collection in regard to the Italian schools as materially as the Vaughan Bequest ten years ago strengthened the English School.

A comparison of Mr. George Salting and Dr. Mond as collectors is inevitable. The one gathered works of art of every kind; the other limited himself to the art of painting. The one kept few records of his purchases beyond an almost indecipherable notebook; the other caused the material on which the magnificent book before us is based to be gathered and ultimately prepared for publication. The one was an inveterate bargain-hunter, as much as a *collectionneur enragé* of the old school, discovering the whereabouts and completing the purchase—with no undue haste, be it said—of each of his acquisitions; the other was a fastidious and plucky purchaser who got together his collection, both in Italy and in England, mainly by deputy. The one rid himself of what he did not want to keep by judicious and careful exchange; the other by sale to large public galleries. The one frequented salerooms and dealers' shops up to within a few days of his death; the other rarely during the last few years of his life attended a public auction.

The Mond Collection covers a less wide range, and the items of which it is composed are on the whole better chosen than those which make up that bequeathed, so far at least as concerns the National Gallery, by Mr. Salting, who survived Dr. Mond by a single day. Both of these collectors seem to have determined over twenty years ago to become ultimately donors to the nation.

Mr. Salting bequeathed

"unto the nation my art-collections, namely, my pictures or such as they, the Trustees, may select for the National Gallery, and my other collections, whether in my chambers or at the South Kensington Museum, to be kept at the said Museum, and not distributed over the various sections, but kept all together according to the various specialities of my exhibits."

Whether the latter directions are ultimately to be complied with does not now concern us.

Dr. Mond directed that the Trustees of the National Gallery were to select any of the pictures scheduled in his will, on condition that "they shall select at least three-quarters in number thereof, provided, however, that they may in their discretion make up three-quarters by selecting any pictures from my remaining works of art." The pictures so selected are to be "exhibited in one or more of the rooms of the National Gallery... under the name of the Mond Collection, and shall for ever remain substantially united." If, however, there should be no "suitable room or rooms there," and such rooms "can be obtained by structural alterations in the existing building of the National

Gallery," the testator's Trustees are authorized to erect the same at the expense of the estate. The testator's widow is, however, to "have the use and enjoyment of the pictures during her life, she keeping the same properly insured against fire and in good repair and preservation, reasonable wear and tear excepted." She is also "to have power by will or codicil to give to such person or persons for such purpose as she may think fit any number not exceeding twelve of the pictures."

The special importance of the excellent catalogue which has for some years been in course of compilation by Dr. J. P. Richter, who as far back as 1884 began to collect for Dr. Mond the "notable examples of the classic paintings by which he was attracted," lies, therefore, in the fact that the greatest part of the collection passes, subject to the life-interest of Mrs. Mond, to the nation.

Among the pictures purchased, chiefly between 1884 and 1894, there were many which Dr. Mond

"did not care to keep, either for reasons of space or because he already possessed representative works by the same master, and which therefore would destroy the equilibrium of a collection which purported to be general in character."

It seems strange, however, but most satisfactory, that the collection as finally constituted should include three religious pictures by Giovanni Bellini, although the 'Portrait of a Man' by Giorgione, now in the Berlin Gallery, was sold some years ago.

The first volume deals exhaustively with thirty-one Venetian pictures, one Paduan, seven Veronese, and one Vicentine; while the second passes in review thirteen Lombard, twelve Florentine, five Umbrian, three Bolognese, four Ferrarese, and two Parmese paintings, as well as a single example of the Spanish, German, and Flemish schools, together with four Hellenistic portrait-heads found in Egyptian tombs. Out of this total of eighty-six works the Trustees of the National Gallery may well have already selected some fifty-four which would prove a windfall to any national collection.

The List of Contents sets forth in tabular form the provenance and previous ascriptions of the individual acquisitions, but these might have been given in greater detail in this table; thus the five isolated portrait-busts of artists by an unknown Florentine painter are merely stated to have been "bought in London" (vol. ii. p. vii), and "bought by Dr. Mond in 1893." This group of portraits of painters will naturally be compared with the somewhat similar picture by Uccello in the Louvre (No. 1272). This is here shown in an illustration on too small a scale, which omits the inscription running along the front. Dr. Richter is hardly justified in regarding the Louvre picture as being also the work of an unknown Florentine, as its stylistic treatment shows it to be the oblong picture with the portraits of five distinguished men which

is stated by Vasari (ii. 215) to have been painted by Uccello and hung with honour in his house. It is difficult to accept the conclusion at which Dr. Richter arrives to the effect that the fourth of these portraits represents Raphael, an assumption which is largely based on Giulio Bonasone's engraved 'Portrait (so called) of Raphael,' here reproduced; Dr. Richter holds the view that the oblong canvas in the Mond Collection "may be attributed with a considerable degree of probability to Francesco Salviati." It is improbable that either Salviati or Bonasone ever saw Raphael.

The bare facts of provenance and previous ascription prefixed to each volume should have been amplified, especially as they are in too many cases passed over in the "Comments" made on each picture, a remark which applies to the superb and late 'Madonna and Child' by Titian. It is not difficult to put one's finger on the weak spots in a work of this importance which contains over 600 pages. The fullest detail and the strictest accuracy are demanded in such a book, if it is to have permanent usefulness and to be freely consulted, as it assuredly will be for a long time to come. The actual dates of the Dudley, Cavendish Bentinck, Leyland, Eastlake, Marquis of Exeter, and other sales might have been inserted, and the numbers in the sale-catalogues added. We should thus have learnt many more facts, notably that the 'View in Venice' (i. 234) by a painter of the 'School of Canale' was called 'View of the Molo' in the Cavendish Bentinck Sale of June 11th, 1891 (No. 750), and given unconditionally to Canaletto.

Again, the 'Madonna' by Francesco Carotto acquired at the Eastlake Sale held on June 2nd, 1894 (No. 67), was merely catalogued as being by "Carotto"—no reference being made to one of the two painters of that name—and stated to have been "purchased at Verona in 1864."

It should have been pointed out, either in this Table of Contents or in the body of the book, which shows a high degree of critical scholarship, that nineteen of these pictures were exhibited at the New Gallery in 1894, a fact that throws some light on the attributions and pedigrees. Thus the 'Madonna and Child with Two Saints' by Bissolo was in the Catalogue of the New Gallery said to have come from the collection of Conte Portalupi at Verona; while the picture traditionally called 'Isabella d'Este and her Son Federigo' was exhibited as the work of G. A. da Pordenone, and the 'Justice,' now assigned to Giuseppe Porta, was shown under the name of Zelotti. Detailed reference should also have been made to the exhibition of many of the paintings at the New Gallery in 1893, at the Burlington Club in 1898 and 1904, at Manchester in 1857, and at Burlington House in 1871, 1876, 1877, 1882, and 1892.

The author ventures the suggestion that "Isabella d'Este, in the year 1499 met

Leonardo da Vinci, apparently in Venice" (i. 160); but it would seem from the letter written by the Marchesa five years later (McCurdy, pp. 44-5) that the meeting took place at Mantua, where he "drew our portrait in chalk."

The Introduction consists of an historical and critical sketch of the various influences that have affected the leading private and public collections of the world from the time of Charles I., Queen Christina, and the Electors of Saxony down to the formation and gradual extension of the National Gallery in our own time; but much of it might have been differently expressed. Dr. Richter is fully justified in the strictures he passes on the Trustees of the National Gallery, who although "acting for the practical English people," missed innumerable opportunities, and on the members of Parliament who in 1857, instead of rewarding Otto Mündler for his sagacity in purchasing the magnificent 'Alexander and the Family of Darius' by Veronese, dismissed him, because they considered the sum excessive, from his office of Travelling Agent to the National Gallery—a post which has never been filled up since!

Dr. Richter's general remarks are at times somewhat misleading, notably when he says that the National Gallery competes at public auction with "directors of foreign galleries, with Continental owners of private collections, and with clever foreign dealers" (p. 29). This has unfortunately for some years ceased to be the case, as the Gallery has virtually given up bidding at sales, and has during the last twelve years acquired only the 'Parade' by G. J. de Saint Aubin and the 'Chaucer' by Madox Brown. Thus it becomes illogical to say that "pictures snatched from the representatives of the National Gallery in the auction-room are sometimes destined to hang eventually on its walls." Those days have long gone by, although Mr. Salting "snatched" one or two from dealers who would have sold them to the nation. But perhaps the author is thinking of the sale of the Dudley Collection at Messrs. Christie's in 1892, when the very early 'Crucifixion' by Raphael was purchased by him on behalf of Dr. Mond after a fierce contest with Mr. Herbert Cook, who represented his grandfather. Those who were present at the sale will remember Mr. Woods's final remark that the picture would remain in England.

Nor can we admit that "the quality of the pictures with which the national collection has recently been enriched is on the former high level." The Samuel-Cohen Bequest and many other acquisitions will occur to every one.

In a general sense it is true that "since the French Revolution princes have ceased to collect Italian pictures" (p. 7), but is not Dr. Richter forgetting Prince Johann of Liechtenstein, whose gallery is the finest private collection in the world? We must reserve some comments in detail for a further article.

OUR LIBRARY TABLE.

WE have received the first two numbers of the *Rassegna d'Arte Umbra*, which is now published every three months at Perugia, under the editorship of Signor Umberto Gnoli. Although Umbria is rich in art-treasures, it has not hitherto possessed a single magazine devoted to art. It is proposed in this venture to publish newly discovered documents relating to art, and to bring to the notice of critics the latest events in the smaller towns of Umbria.

The first number deals at some length with the stained-glass windows in the Basilica at Assisi by the early fourteenth-century artist Maestro Giovanni di Bonino d'Assisi. It also includes an article by Walter Bombe on the Flemish painter Arrigo van der Broeck, who passed more than forty years of his life at Florence, Orvieto, Perugia, and Rome. The editor has a short article on a 'Polyptych' by Pietro Lorenzetti discovered at Gubbio; while documentary information refers to Domenico Alfani, whose will of August 25th, 1549, is quoted in full, and to the approximate date of the death of Lo Spagna. A few short reviews and a useful bibliography of recent publications on the art of Central Italy are accompanied by several illustrations, which are mounted and detached, and so will be of greater service to critics than those that appear in some magazines.

In the second number, dated May 15th, is published a short obituary notice of the Contessa Vittoria Aganoor-Pompili, who had warmly supported this new publication. The principal article deals with the Exhibition of Umbrian Art held last winter at the Burlington Fine-Arts Club, but it is strange to find the names of some of the contributors of pictures rendered "Benedett-Coutts," "C. Brinsley "Morley," and William "Ferrer," and to be referred to that once excellent magazine "*The Montley Review*." No mention is made of the 'Madonna' by Fiorenzo di Lorenzo which Mr. Salting bequeathed to the National Gallery, and which was formerly in a private collection in Italy. The editor contributes not only this article, but also a critical appreciation of the 'Madonna and Child' by Antoniazio Romano, which, after passing through the Sedelmeyer Sale, was presented by M. L. Delamare to the Louvre, but has lately been withdrawn from exhibition. One of the reviews deals with Signor Felicciangeli's monograph on the rare artist Girolamo di Giovanni da Camerino, who was commented on at some length by both Mr. and Mrs. Berenson at the time of the Exhibition of Umbrian Art held at Perugia two years ago. It will be remembered that four panels by this little-known painter were lately in the possession of Messrs. Dowdeswell (*Athenæum*, May 21, 1910). Mention is also made of a 'Madonna' in the collection of Sir George Sitwell which was known to some critics, although it had never been published until it was described at some length by Mr. F. Mason Perkins in a recent number of the *Rassegna d'Arte*. The new periodical should certainly find many readers in this country.

Pewter Plate. By H. J. L. J. Massé. Second Edition. (Bell & Sons.)—Mr. Massé has issued a second edition of his descriptive handbook of pewter plate, which we noticed at some length in 1904. The text and illustrations down to p. 198 appear to be identical with the first edition. There are some improvements and additions in the appendixes which follow. The list of marks, both British and foreign, is much enlarged.

At the end of the book are the five "Touch Plates" preserved at Pewterers' Hall, which are reproduced by permission of the Worshipful Company of Pewterers; it would have been well if it had been mentioned that these plates have already appeared in Mr. Welsh's elaborate history of the Company, issued in 1902. The last appendix, which deals with the bibliography of the subject, is defective, inasmuch as there are no references to the latest works on church plate, wherein there are always allusions to pewter ware.

St. Peter's, Lancaster. By R. Newman Billington and John Brownbill. Illustrated. (Sands & Co.)—Lancaster hitherto has been somewhat unfortunate in its historians, and there is, in fact, no adequate account of one of the most ancient of the Northern boroughs, so this contribution towards its ecclesiastical history will be specially welcomed. Mr. Brownbill brings to bear on the earlier chapters his wide experience as sub-editor of the Victoria County History of Lancashire, while Canon Billington is no doubt responsible for the full and careful account of the recent development of Roman Catholicism in Lancaster. As the editors have linked up the history of modern Romanism with the pre-Reformation parish history, the general reader will naturally find the earlier portion of the book the more interesting, and will regret that only about one-third of it is allotted to a thousand years of Church history, while two-thirds are occupied by the doings of the last fifty years. This apparent disproportion, however, is explained by the fact that the book is published on the occasion of the Jubilee of St. Peter's Catholic Church.

The history of the pre-Reformation Church in Lancaster is very well done, but it suffers greatly from extreme compression, although, to the student, this is to some extent atoned for by the exhaustive references to authorities at the end of each chapter. The martyrdoms of the sixteenth and seventeenth centuries are fully dealt with (too fully in some of the ghastly details), and we rather grudge the space given to these, especially as none of the sufferers seem to have been Lancaster men, and so can only indirectly be said to have been connected with the history of this particular church. The modern history is also carefully and fully done; and throughout the volume we note a rare spirit of forbearance, and a scrupulous fairness in dealing with difficult historical problems. The whole is produced in an attractive form, and the illustrations are excellent.

The Book of Arran: Archaeology, edited by J. A. Balfour (Glasgow, Hugh Hopkins), is the first portion of a comprehensive work contemplated by the Arran Society, which should deal not only with the archaeology of the island, but also with its history. It was found that a complete archaeological survey would fully occupy a separate volume, and be well worthy of such a record. The present book, illustrated by 54 plates, a map, and numerous figures in the text, is the result. Sir Archibald Geikie contributes to it an introductory chapter on the building-up of the island; Prof. T. H. Bryce the article on the sepulchral remains; Mr. F. R. Coles that on cup- and ring-marked rocks; Mr. F. C. Eeles a paper on the effigy of an abbot at Shisken, with a note on the forms of Vestments on West Highland monuments; Mr. C. E. Whitelaw an account of the castles; and Dr. Erik Brate, o

Stockholm, an article on the runic inscriptions in the cell of St. Molaise. For the articles grouped under the heading 'Proto-historic Period' and for several belonging to the historic period the editor is himself responsible.

Sir Archibald Geikie shows that the island contains fuller and more interesting records of certain epochs of geological history than are to be met with in any place of similar extent in the country. Seven distinct periods of volcanic eruption, separated by long intervals of time, are represented; yet when the earliest settlers established themselves the island possessed the same general configuration as it still displays.

The sepulchral remains of the prehistoric period consist of chambered cairns, short cists, stone circles, and monoliths. Prof. Bryce adapts to these Thurnam's old aphorism "long barrows, long skulls; round barrows, short skulls," in the form of "long cairns, long skulls; short cists, short skulls." The number of observations on which this generalization is founded is not large in either case, but the remains discovered are sufficient to support the conclusion that the long-cairn people belonged to the Iberian division of the great Mediterranean stock, and that the short-cist people belonged to a later immigrant race. There are, however, evidences of the blending of chamber culture with short-cist culture. In fifteen places circles of standing stones have been discovered; and seventeen monoliths are recorded, some of which are probably remnants of circles. The chambered cairns enumerated are seventeen, besides nine cairns of uncertain description; and fourteen short cists have been discovered where there was no overground structure to mark their situation.

The article on cup- and ring-marked rocks is a reprint, from the *Proceedings* of the Society of Antiquaries of Scotland, of the observations made by Mr. Coles in 1901 on the remarkable sculptures at Stronach Ridge, Brodick. The general type of these markings is a ring terminating in a groove, and Mr. Coles makes the curious remark that a line bisecting two of the ring groups points direct to the summit of Goatfell, which happens to be magnetic north.

Mr. Balfour in his chapter on the Viking burials describes the grave mound discovered in 1909 on the promontory on the south of Lamlash Bay known as King's Cross Point. Among the objects found in it were a slab of cetacean bone, decorated with the familiar design of concentric rings, and a bronze coin of Wigmund, Archbishop of York 837-54. Another grave mound found at Lamlash in 1896 yielded an umbo and a sax, which were identified by Dr. Schetelig as belonging to the eighth century or the early part of the ninth.

Near the grave mound at King's Cross are the remains of a hill fort. The vallum is constructed with an inner and an outer casing of worked stones, the space between being filled with rubble. A considerable amount of red sandstone was employed in the building, and as the nearest quarry is at Holy Island, it must have been conveyed across. As red sandstone was also found in the Viking grave mound, Mr. Balfour draws the inference that the builders of the mound used the fort as a quarry, and that therefore the fort was probably earlier. It seems probable also that it had been abandoned when the mound was raised. Several other forts are described and illustrated. One of them is sometimes called Bruce Castle, in virtue of a legend that Robert Bruce sheltered himself there.

The hut circles on the island are so numerous, particularly in the south and west parts, that the resources of the Society's investigators have been found insufficient for their exact enumeration and distribution. In this respect, therefore, the archaeological survey is not complete. They are not even noted on the Ordnance map. A typical specimen is figured and described. As some compensation for this defective record, the investigators have been fortunate in tracing the site of an ecclesiastical establishment, which they are disposed to identify as that of the monastery founded by St. Brendan in the sixth century. It stands on a plateau, 300 feet above sea-level, near Kilpatrick, within view of the coast of Ireland. The cashel, or boundary wall, is 1,180 feet long, and encloses an area of a little more than two acres. The foundations of a circular building, surrounding a court 55 feet in diameter, remain at the northern end. In the wall of this structure a short-cist burial, with cinerary urn, was discovered. Five hut circles were found at short distances outside the cashel.

The "Kings' Cave" is so called as being one of the traditional retreats of Robert Bruce. In the eighteenth century meetings of the Kirk Session were held in it, and for some years it was the school of the district. When the investigators proceeded to examine it in the early part of 1909, they found that this modern occupation and more recent alterations had so far obliterated the evidences of antiquity that to continue excavation would be waste of labour. They photographed and recorded, however, the incised figures of horses, deer, serpents, and other objects which remain undefaced.

The ancient chapels of the island are small, and few sculptured stones have been discovered. The effigy taken from Clachan churchyard and built into the wall of the chapel at Shisken in 1889 is described in the text as that of an abbot, but on the plate as that of a bishop.

In the Holy Isle the explorers were fortunate in discovering and completely clearing out the cell of St. Molaise, which is a cavern in the rock. They traced the stairway leading up to it, the fireplace, and the drain; and they found a considerable kitchen midden of oyster shells and split bones. A large stone with a levelled top and seats cut on the sides, and a well are in the immediate neighbourhood, and traditionally associated with the saint. Four runic inscriptions were found in the cell, which appear only to contain the names of the persons who cut them.

A supplement of miscellaneous finds concludes the volume, which does great credit to all concerned.

Pausanias als Schriftsteller. By Carl Robert. (Berlin, Weidmann.)—Prof. Robert's new contribution to the study of Pausanias is in many ways revolutionary, but it certainly merits careful consideration from all who are interested in Greek topography; and although many examples of the application of his new methods may not meet with general acceptance, he has done a real service to scholarship and archaeology by his criticism of the current interpretations.

Much has been written about Pausanias, his sources and his language; but it has too often been assumed without discussion that his work is a kind of "ancient Baedeker"—that he wrote, if not, as we now use him, to preserve the records of the plans of ancient towns and of their buildings and works of art, at least to provide a guide-book for intelligent travellers of his own

day. A careful analysis of his work shows, according to Prof. Robert, that the topography is a mere framework to hold together the various *lógoi*, bits of history or narrative, and *theopijmata*, descriptions of noteworthy objects; and that Pausanias would have described himself as a "sophist" or *littérateur*. It follows that the topographical order is by no means his first consideration, and that the logical or even rhetorical connexion is frequently more important; and that, in cases where no exact topographical relation of one building or object to another is given, we are not entitled to assume that such buildings were near one another merely because their descriptions are contiguous in the text of Pausanias.

Above all, Pausanias must not be regarded as following a certain route himself in his description, or as expecting his readers to do the same. He chooses some convenient point of departure—sometimes the most conspicuous monument of a town, sometimes the Acropolis or the Agora—and then arranges his materials systematically, perhaps describing first what lies to the north, then what lies to the east, and so on, but with no thought of arranging a route that would cover the whole town with least exertion. He describes things, in short, by groups, whether of subject or position, and not in a continuous line.

It is evident that if we accept this view of him, much that has hitherto been regarded as topographical evidence will disappear, and many difficulties also, where such evidence has been hard to reconcile with extant remains. For example, Prof. Robert, recognizing that the link between the statues of the tyrannicides and those of the Egyptian kings is a rhetorical rather than a topographical one, says he should find no difficulty in accepting the "Enneakrounos" episode as referring to objects near the Iliad, though it comes in the middle of the description of the Agora and its surroundings; and his statement of the principle here is the more emphatic, since he says that on other evidence he accepts Dörpfeld's view as to the position of the Enneakrounos and the Eleusinium between the Acropolis and the Pnyx.

In other cases the freedom from topographical order enables Prof. Robert to indulge in several new topographical theories—notably his rearrangement of the temples in the Marmaria and of the treasures in the precinct of Apollo at Delphi. In the case of the Agora at Athens also he is enabled to escape the difficulty of the separation of the Prytaneum from the Tholos and Bouleuterion which we find in almost all earlier reconstructions.

There is not space here to criticize in detail these and many other suggestions. Prof. Robert would himself be the first to admit that many of them are conjectural, and must be submitted to the test of excavation. His effort in this book is not to establish these new theories, but to place them among the number of possible hypotheses. His results in the first instance may seem mainly negative, but, if they are correct, they clear away much that at present stands in the way of a true interpretation of the facts, and are therefore likely to lead ultimately to valuable discoveries. Even if so much be not conceded to his arguments, he has at least done good service in emphasizing a fact that we are too often in danger of forgetting—that any ancient writer must be interpreted in the light of his own intentions and the impression he wished to produce upon his contemporaries, not in relation to the purpose for which we now find it convenient to use his work.

ARTISTIC PHOTOGRAPHY.

THE season of picture-shows is again ushered in by two exhibitions of photographs, and the question of the relation between art and photography makes its annual claim on our attention. Of the two collections, that of the Royal Photographic Society at the galleries of the Royal Water-Colour Society will already be dispersed when this notice appears. That of the London Salon of Photography at the Fine-Art Society's rooms is the one, however, which more definitely aims at pictorial effects, and it undoubtedly shows an advance in skill and taste on previous collections of the same character.

"A picture," quotes the catalogue, "serves both to record impressions of the external world and to decorate a given space and shape," so that "an artist, however partial to either, must give some measure of attention to each of these aims." A photograph on the other hand, being, as it easily may be, a tiny thing readily stored out of sight, has in no permanent sense a given space to decorate, and might almost evade the second demand here laid down by R. A. M. Stevenson. Record is so evidently the business of a photograph that for the artist of the camera to set up as decorator seems, indeed, to argue an uncontrollable natural bent, and we are left to mourn that painting should so largely be given up to men of merely realistic ambitions, while the would-be decorators hamper themselves with a clumsy medium. Think of the cumbrousness of adapting your subject to "the given space and shape," when your subject-matter must be marshalled, not in fancy before the mind's eye, but in material form before the camera. Only in a generation whose painters were woefully destitute of imagination could the attempt be made. Such temerity is shameful for the artist of the brush, for it implies that he also is unable to move a step without the same support.

In the elementary task of setting a scene on paper—of recognizing where their subject leaves off—some of these photographers show considerable ability. Mr. Cadby's *In a Treble Key* (No. 9 at the London Salon of Photography) is an excellent example; No. 18, by Mr. E. G. Boon, may be mentioned as a complete misunderstanding of the same problem; but while there are a number of prints which convince us that a photograph is very much the better decoration if an artist takes it, there is none which convinces us that an artist produces better decoration for the possession of a camera. The most satisfactory pictures remain those which make little pretensions to individuality, such as Mr. Cadby's excellent small portrait No. 43, which recalls strongly certain drawings by M. Boutet de Monvel, though not the drawings which show that artist at his higher pitch of simplification and intensity.

At the same time it is becoming evident that a certain generalized vision, which the painter has been apt to consider as the result of an intellectual effort—slight perhaps, but still an intellectual effort—may be secured to some extent by purely mechanical means. Mr. Alex. Keighley's very pretty *Under the Greenwood Tree* (70) is a welcome intimation that abstraction more definite in its intention than this sort of vague generalization may henceforth be demanded of an artist with the brush if he is to justify his existence. The first two illustrations to Mr. Frederick Evans's article in the September number of *The Amateur Photographer* put the matter even more clearly. Photography scores a

point, and the painter will be wise to evacuate what is no longer his exclusive ground. The first of these photographs, the "pictorial" rendering, derives a certain interest from its optical rather than intellectual generalization. It is far more interesting when confronted with its "unpictorial" equivalent, and we should like to see the scene through every known variety of lens. In photography, with its prompt but unelastic record, it is not the single print which should be aimed at, but a sequence of prints—all similar, but with slight and significant variety. Thus the kinematograph, looked at askance by the artistic photographer, is of absorbing interest to the painter. Lecturers on artistic anatomy should be already collecting records of movement for study and analysis. Nor is it only such changes of form which we should like to study—there are varieties of physical type to collect and classify, and surely some photographer should be analyzing for us the different variations on the last *motif* of the hobble skirt.

ARCHÆOLOGICAL NOTES.

THE "Mission" of Commandant d'Ollone to Western China and Mongolia seems to have had excellent results, and seven large volumes on the archaeological and geographical discoveries made by it are already announced as being in the press. Meanwhile, we have some foretaste of what they are likely to contain from the Report presented by the leader of the expedition to the Académie des Inscriptions, which appears in the current number of its *Comptes Rendus*.

M. d'Ollone claims to have brought back squeezes of 205 inscriptions, only 3 of which have been published before, together with 17 hand copies of stones which would not give good impressions. The languages in which these inscriptions are couched cover a wide range, and among them are two in Sanskrit, from Yun-nan-fu and Peking respectively, which are said to be the first yet discovered in China. The number of bilingual or rather polyglot inscriptions is also great, and includes two stelæ, also from Peking, inscribed in Tibetan, "turc oriental" [qy. Uigur ?], Mongolian, Manchu, Kalmuck, and Chinese. An interesting bilingual is one in Arabic and Chinese, which was found at Yun-nan-sen before the tomb of the Seyid Edjell Shamseddin Omar, who was at his death in 1279 A.D. the viceroy of Yunnan under the first Mongol Emperor Kubilai (Coleridge's "Kubla Khan"), and who is credited with having first introduced the faith of Islam into China. In contrast with this we may place the inscription of the Red Rock at Kuei tcheu, which the Chinese assert, goes back to the time of the Emperor Yin Kao Tsong, whom they declare to have reigned from 1324 to 1266 B.C. This would make it, as M. d'Ollone remarks, by far the oldest (dated) monument in China; but the characters in which it is inscribed are utterly illegible, and, what is more curious, in no way resemble those copies of it which the Chinese have published and claim to have translated.

Later inscriptions in the Chinese language which appear to be dated with more certainty are of the Han epoch (205 B.C. to 280 A.D.), of the Song (280 to 960 A.D.), and are followed by those of the Song and Kin dynasties combined (960 to 1260 A.D.), after which we have the inscriptions of the Ming dynasty, including one from Sseu-tchuan (M. d'Ollone's spelling is followed as closely as possible) dated 1392 A.D., and recording

the last struggle of the Mongols against the Mings.

Along with these inscriptions M. d'Ollone has brought back over 400 monographs, either manuscript or printed, dealing with historical subjects, and when these are translated we may hope that the history of China will be placed on a sound footing. One point which has hitherto much confused Europeans seems to be cleared up by M. d'Ollone's discovery that the great fiefs created by the Mings were hereditary, and that many of the vassal dynasties thus brought into existence have continued to the present day.

The Sanskrit inscription at Yun-nan-sen mentioned above was found on a pyramid over 6 metres high, covered with Buddhist sculptures which M. d'Ollone considers to be more graceful and delicate than any others now existing in China. He hazards the guess that those on the lower part, which are distinctly Chinese in type, were executed by native artists, while those on the upper, on which the Sanskrit inscription appears, were the work of sculptors imported from India. This may well have been done for religious reasons; but in some funerary monuments of the Han period which preceded them appear caryatides of a strongly Semitic type, wearing curled beards like those of the Assyrians. By the side of these monuments, M. d'Ollone would place some winged lions discovered by M. Chavannes in Eastern China; and although these are five centuries later, he suggests that they belong to the same tradition. Is it possible that some of the subjects of Persia conquered by Alexander and his successors found their way so far to the East? Some pottery burials of about the same period discovered by M. d'Ollone at Ning hia might induce us to think so. But this is only one of many questions raised by his discoveries. Several new scripts appear among them, including that of the Miao tse, the existence of which has been strenuously denied not only by the Chinese and European residents in Western China, but also by the Miao tse themselves. According to M. d'Ollone, it much resembles the most ancient Chinese writing, forgotten, as he says, for 2,000 years.

Together with this may be noticed an article by Mr. J. C. Hall, of the British Consulate-General at Yokohama, in the current number of the *Transactions* of the Asiatic Society of Japan. This deals with Uke-mochi-no Kami, the Shinto goddess of food, and contains much curious information gathered from Japanese writers. For the present purpose it is sufficient to notice that a Parsee member who was present at the meeting drew attention to the likeness between the cosmogony there disclosed and that taught by the Mithraists, who competed on equal terms with Christianity for the favour of the lower classes before the conversion of Constantine. He particularly drew attention to the resemblance between the exploits of the Japanese deity Susanowo, the "Impetuous Male" deity who kills the Food Goddess, from whose body spring all sorts of cereals, and those of Mithras, with his slaughter of his companion the Bull to the same end. Some teaching of the same kind seems to have been found in the Eleusinian Mysteries, whence it not impossibly made its way into Mithraism. But its road into modern Japan may easily have been by way of Turkestan, where we now know, from the discoveries of Prof. von Leoq and Dr. Aurel Stein, that the religion of the Manichæans, the successors of the Mithraists, was firmly established at a much later date than has hitherto been

believed. The vitality of such legends thus receives another illustration.

The extraordinary syncretism or mixing up of religions that went on in the kingdoms formed by the successors of Alexander may also be judged from the excavations at Delos now being carried on by the French School of Athens, under the able guidance of its Director, M. Maurice Holleaux. In a report of those for last year which appears in the *Comptes Rendus* above mentioned, M. Holleaux describes the laying bare of a large mass of buildings discovered by M. Hauvette twenty-eight years ago, and consecrated in part to the worship of the Alexandrine gods Sarapis and Isis, and in part to the Syrian goddess Atargatis and her consort. Although few small objects were found here, the excavators reaped a fair harvest of inscriptions, which will, they think, be of great use for Attic chronology. Those already deciphered show that the worship of the Alexandrine divinities was carried on here for upwards of two centuries, and that it was kept studiously distinct from that of the Syrian deities, each collection of temples having its different *temenos*. The consort of Atargatis seems to have been here named Hadran, a name which occurs in an inscription here for the first time; and M. Holleaux declares that the name of the god Hadad, generally associated with hers, is never met with at Delos. But other texts tell us that Atargatis was identified with Aphrodite, and we know from Lucian that at Hierapolis, the metropolis of her cult, there was a statue of Hadad which differed in no particular from the usual representations of the Greek Zeus.

M. Holleaux also announces the excavation in the same island of a Cabirion constructed for the celebration of the Samothracian Mysteries associated with the worship of the Cabiri, in whom some scholars would see the Dioscuri or "Great Twin Brethren" adored all over Greece and Asia Minor. And all this in the supposed birthplace of the Dorian Apollo!

At a recent meeting of the Académie des Inscriptions (for the report of which we are indebted to the *Revue Critique*) M. Cumont, the historian of Mithraism, drew attention to the fact that the funerary stelæ at Hierapolis are regularly adorned with the figure of an eagle with wings displayed, and holding a crown in his beak or claws. He puts by the side of this the custom practised at the apotheosis of the Roman emperors of releasing from the funeral pile a captive eagle, who was supposed to bear the soul of the dead heavenwards. According to him, the eagle was in Syria thought to be sacred to the sun, which was considered the creator of human souls, and whither these after death returned; but he seems to have rather confused the issue thus raised, by admitting that the dead Cæsar is sometimes portrayed as mounting towards the sun at his apotheosis on a winged horse, a griffin, or in a chariot drawn by four horses. One would be glad to see M. Cumont's authority for all this, and also the remarks of other Academicians, such as MM. Max Collignon, Saglio, and Pottier, who spoke on the occasion; and it is to be hoped that we shall find them in the next number of the *Comptes Rendus*.

It may be worth noticing in the meanwhile that the 'Pistis Sophia' speaks of the soul of the dead as itself becoming "a great wing of light," apparently with the idea of bearing the initiated and justified dead to the sun. That the sun was the tutelary god of the family of Constantine before his conversion was shown by M. Jules Maurice

in a communication to the Académie des Inscriptions on the 11th of March last.

Prof. C. R. Gregory's 'Einleitung in das Neue Testament,' published last year, is a most erudite work, and will give pleasure to those who are annoyed by the doubts which recent criticism has cast on the authorship of the books of the New Testament. Prof. Gregory will not allow that the First Epistle of Peter and that of James were written by any one but the Apostles to whom they are attributed by tradition, or that the Pastoral Epistles are not the work of St. Paul; and he maintains that the Fourth Gospel had St. John the Divine for its author. He also declares that all the twelve Apostles, like their Master, could read and write, although he gives no proofs of this assertion, except apparently "oral" tradition. On the other hand, he contends that before the Reformation the Canon of the New Testament was never fixed, and that the one adopted in the West differed materially from that of the Ethiopian, Syrian, and Armenian Churches. This was particularly the case with the Apocalypse, which he believes never formed part of the Lectionary in the Orthodox or Greek Church, although included by it among its sacred Scriptures. An excellent and impartial review of Prof. Gregory's book by M. F. Nicolardot may be read in the *Revue Critique* for last week.

The truth of the accusations brought by the hirelings of Philip the Fair against the Knights of the Temple has long been a battle-ground for antiquaries, partly because the arguments for and against the thesis are almost equally balanced. This month some new evidence is brought forward by M. Noel Valois in a communication to the Académie des Inscriptions which occurs in the *Comptes Rendus* above mentioned. This consists first of the answer of Jean de Pouilli, a secular cleric attached to the University of Paris, to certain questions apparently put by order of the King to the Sorbonne. These were virtually directed to the consideration of whether the Knights who had first avowed (under torture) their complicity in the crimes attributed to the Order, and had then retracted their confessions, could be treated as "relapsed" heretics, and thus relaxed to the secular arm without more ado, or whether they were to be thought merely "impenitent," when the road of reconciliation would have been still open to them. Jean de Pouilli had no doubt in affirming the first proposition, and declaring the Templars relapsed, and he throughout looks on their guilt as beyond question.

It is difficult to see how he could have acted differently with regard to the last point, but M. Valois joins to his *Quodlibet* the declaration of a Cistercian monk, afterwards abbot of his monastery, and at the time Professor of Theology, whose secular name was Jacques de Thérines. This worthy in a tractate 'Contra impugnatores exemptionum,' written in 1312, not only declares that the whole process of the Templars is so contradictory that it is impossible to decide whether the accused were guilty or not, but also says that they were notoriously ignorant of the Scriptures, and that several of them before the Inquest was opened had professed "errors" which he attributes to their long sojourn among the Saracens. The result of these two new documents, according to M. Valois, is to show that the contemporaries of the Templars were as much puzzled as we are concerning the truth of the accusations against them.

M. Salomon Reinach at a later meeting of the Académie drew attention to the fact that all the Knights who confessed to the

worship of the mysterious head or "Baphomet" had lived in Syria, and that there it was long thought that the possession of a woman's head preserved in some way would enable a horseman to defeat his enemies. This M. Reinach attributes to a survival of the legend of Perseus and the Medusa head, and tells us that it is to be found in a work of "Gautier Map," or Walter de Mapes, written a century before the Templar trials.

Fine Art Gossip.

A TOWN-PLANNING EXHIBITION will be on view in the Royal Academy Galleries during October. The usual exhibition of paintings by Old Masters will be held at Burlington House in January.

An important series of drawings by the late J. M. Swan has just been hung in the National Gallery of Ireland. They include a portrait in sanguine of the painter Matthew Maris; a study for 'Circe'; a sketch for a picture of 'Joseph in Prison'; and some beautifully drawn studies of animals.

In the Irish National Portrait Gallery the recent additions are a portrait of Kemble the actor by W. Sadler; a portrait of Nicholas Brady, author of several comedies and a metrical version of the Psalms, by an unknown painter; a fine portrait of James Barry the painter, also anonymous; and a portrait sketch of Joseph Wall, Governor of Goree, Senegal, drawn before his execution for murder in 1802.

THE new "extra" number of *The Connoisseur* will consist of a monograph on the life and work of Francis Wheatley, R.A., by Mr. W. Roberts. It will appear on October 1st, and, in addition to upwards of a dozen plates in colours, will contain nearly 80 reproductions. An extensive catalogue of engravings after Wheatley will form a considerable portion of the book.

A SALON DE LA FEMME will, it is expected, be opened in Paris in March next, and the scheme has already secured prominent supporters.

THE contents of *The Antiquary* for October will include an illustrated paper on 'The Norman Font in St. Peter's Church, Cambridge,' by Mr. G. M. Benton; a learned article on an unusual subject—'Sinhalese Names, Clans, and Titles,' by Mr. E. W. Perera; and an illustrated note on a hitherto undescribed 'Sundial at Glenquoich,' by Mr. G. A. Fothergill.

MR. JOHN HOGG will publish next week a new volume in the "Artistic Crafts Series," 'Hand-Loom Weaving, Plain and Ornamental,' by Mr. Luther Hooper. The book, like other volumes in the series, is a practical textbook, and demonstrates the progress of weaving from elemental forms to an artistic craft.

FROM the 21st to the 25th inst. an Historical Congress is being held at Vercelli, one section of it dealing with art, and especially with the school which flourished at Vercelli in the sixteenth century. At the same time the town is celebrating the fourth centenary of the birth of Bernardino Lanino (1510-78), one of the best painters of that school.

In the *Rassegna d'Arte* for August Dr. Guido Marangoni takes the opportunity of drawing attention to the little-known, but

admirable frescoes of Lanino in the church of S. Magno at Legnano—works in which the painter closely approaches his master Gaudenzio Ferrari, and follows some of that painter's compositions. This church at Legnano also contains one of Luini's finest altarpieces, which is less widely known than it deserves, as it has never, we believe, been photographed.

AN audacious theft was committed in the museum of the Castello Sforzesco at Milan on the night of the 9th inst. About 150 gold coins were stolen, the earliest in date being a florin of Luchino and Giovanni Visconti (1339-49). A complete list of the missing coins has been published in the Italian papers in order to put keepers of museums and owners of private collections on their guard in the event of any of the stolen coins being offered for sale.

THE thieves further took from another room a snuff-box of French workmanship of the sixteenth century; and they also cut out a portion of the banner of S. Ambrogio of 1565 (which hung in a room adjoining the cabinet of coins), believing that the mitre of the saint was studded with jewels. The fragment, minus the supposed gems, was found the next morning in a corner of the room; but the damage to the banner can easily be repaired, as the "jewels" were merely glass. How the theft was committed, and how the thieves made good their escape without attracting the attention of the night watch, is at present a mystery. The museum is in future to be more carefully guarded.

MR. JOHN R. CLAYTON writes:—

"Your notice last week of the French sculptor Frémiet states that he was an Hon. Foreign Academician, but that he 'never exhibited at Burlington House.' By reference to the catalogue of the last exhibition you will find he there and then exhibited more than one work."

MUSIC

THE WEEK.

CARDIFF TRIENNIAL FESTIVAL.

THREE Festivals have already been given in this city under the conductorship of Dr. Frederic H. Cowen and the fourth began last Monday evening in the Park Hall. The performance of 'Elijah' served to show that the voices of the choir are of good quality and well balanced.

The second night was devoted to Dr. Cowen's new work 'The Veil,' a setting for soli, chorus, and orchestra of a portion of Robert Buchanan's 'The Book of Orm.' His aim, as the poet himself has stated, was to justify the ways of God to man; and if his mode of explaining the problem of the universe, which has troubled the minds of many philosophers, is at times obscure, Buchanan by his treatment of the subject evidently impressed the composer, who has produced a work of high merit. The music is sincere throughout, and, although not always equally strong, it never descends to the commonplace, while at times it is particularly impressive, as, for instance,

in the soprano solo "Beautiful, beautiful the Mother lay," and even more so in the "Mother" song for contralto, also in the duet for soprano and tenor, "Come to me! clasp me!" Of the fine choral music we will name only "O beautiful Flower of the World," which is characterized by feeling, skill, and strength. The work will no doubt be shortly heard in London. The soloists were Miss Agnes Nicholls, Madame Kirkby Lunn, and Miss Dilys Jones, and Messrs. Walter Hyde, W. E. Carston, and Herbert Brown, all of whom sang with sympathy and fervour; the choral singing was also admirable.

At the concert on Wednesday was produced the second novelty of the week, Sir Alexander Mackenzie's cantata 'The Sun-God's Return.' The libretto by Mr. Joseph Bennett has been set for soli, chorus, and orchestra. The subject of 'The Veil' was mystical, but that of the work under notice is mythological. Dr. Cowen's selection is, however, one likely at the present time to appeal to the public; and this belief is founded on the deep impression created by Sir Edward Elgar's 'Dream.' Of course his music counts for much, but not for everything: the poem which he set was already a force in itself. Sir Alexander trusts to a mythological story, and in so doing follows the advice of Wagner, one of whose greatest works was 'Die Meistersinger,' which was of a very different order. It is difficult to become really interested in the story of Baldur sitting in the shadowy realms of Helheim, or to be stirred by his final return to earth. One cannot but feel that it would have been more natural for Hermodur to have avenged his brother's murder before visiting the underworld.

Sir Alexander's music is unequal. Whenever there is anything emotional in the story, such as the pleading of Hermodur with his brother, or the feeling of joy aroused by the final return of the Sun-God, the music becomes interesting. One strong feature in the work is the orchestration, but in this branch of his art Sir Alexander has always highly distinguished himself. The cantata was well rendered under his direction, and the solo parts were efficiently sung by Miss Perceval Allen, Miss Dilys Jones, and Mr. Walter Hyde.

Musical Gossip.

THE BECHSTEIN HALL ORCHESTRA—which was established for the performance of the neglected, but beautiful works of seventeenth- and eighteenth-century composers, and to present unfamiliar compositions by Bach, Schubert, Mozart, Gluck, Haydn, Cherubini, Rameau, Couperin, Grétry, and Purcell—gave a concert at the Wigmore Street hall on Tuesday afternoon. The organization is about to lose the services of its conductor, Mr. Theodore Stier, who has accepted an engagement to take charge of the orchestra which will accompany the Russian dancer Madame Pavlova during her six months' tour of the United States, Canada, Mexico, and Cuba.

WEBER's Overture to 'Peter Schmolli' had the first place in the programme at Bechstein Hall, but failed to prove attractive, as the themes are dull, and are not dealt with in a manner to excite any considerable interest. On the other hand, Purcell's Suite in c major, arranged for strings by the late W. Y. Hurlstone, was decidedly effective, each of the movements revealing animation and charm. Pleasant, too, were Grétry's lively 'Tambourin,' Handel's stately Menuetto from 'Berenice,' and the well-known Gavotte in d minor by Bach. The symphony selected was Mozart's in c major, thirty-fourth of his forty-one works of that description; and Schubert's Overture to 'Fierrebraz' was also included in the scheme. The solo part of Beethoven's Concerto in g major was allotted to Dr. Deszö Szántó, a Hungarian pianist with a serviceable technique. Of his share in the three movements he gave a clear and intelligent account. Miss Nancy Price recited Mr. Rudyard Kipling's 'L'Envoi' and Mr. Henry Newbolt's 'Messmates' and 'The Fighting Téméraire' with ability, but was occasionally overwhelmed by the orchestral accompaniments written by Mr. Charles Maude, which are clever, but were played somewhat too boisterously.

AN excellent impression was made at the Promenade Concert at Queen's Hall on Tuesday evening by the Festival Overture in b flat, which Dr. Walford Davies composed for the Lincoln Festival last June. Dr. Davies has chosen as his model the old French overture, as it was extended and used for abstract purposes by Bach, but follows the modern fashion in linking the movements together. The vigorous Introduction leads directly into the Allegro felice, a movement of considerable length, which reveals admirable workmanship, both the first and second subjects being cleverly treated. Much of the charm exercised by the Romanze which follows is due to the melodious cantabile phrases allotted to the 'cellos, while in the lively Gavotte the air, given out by flute and oboe, receives some chromatic treatment. The Trio brings forward a jovial English country dance. Attractive in all respects is the Finale, which takes the form of a vivacious jig in the old English style, with which is associated a Quodlibet, in which the principal themes hustle each other in animated fashion. Upon the merits of this scholarly and highly effective work Mr. Henry Wood and the Queen's Hall band laid full stress.

SIGNOR DE MACCHI brought his season of opera in Italian at the Kingsway Theatre to a close on Wednesday last, reviving on the previous Thursday Donizetti's 'Don Pasquale,' one of the composer's last and brightest operas. The work was played with great animation and excellence of ensemble, the concerted vocal pieces which form a chief feature being admirably interpreted. The part of the Don found a first-rate exponent in Signor F. Talamanca; Signorina Isabella de Frate sang with fluency the florid music of Norina; and the cast also included Signor de Gregorio as Ernesto, and Signor Rebonato as Dr. Malatesta. The work was repeated on the closing night.

FRANZ XAVER HABERL, the highest authority concerning Catholic Church music, died at Ratisbon on the 7th inst. In that city he founded the School of Ecclesiastical Music, of which he was director up to 1905; and in 1879 he founded a Palestrina Society for the completion of the edition of Palestrina which was begun in 1862 by T. de Witt,

J. N. Rauch, F. Espagne, and F. Commer. This great undertaking was finished in 1894. Haberl's 'Magister Choralis,' issued in 1865, passed through twelve editions, and was translated into Italian, French, Spanish, Polish, and Hungarian.

PERFORMANCES NEXT WEEK.

SUN. Sunday Concert Society's Concert, 3.30, Queen's Hall.
EVENING Concert, 7, Queen's Hall.
MON.-SAT. Promenade Concerts, 8, Queen's Hall.
SAT. Mr. Backhaus's Pianoforte Recital, 3, Queen's Hall.
— Tiedland, Opening of Mr. T. Beecham's Season, 8.30, Covent Garden.

DRAMA

THE WEEK.

COMEDY.—*A Woman's Way: a Three-Act Comedy.* By Thompson Buchanan.

"ALMOST a good comedy" you might say of Mr. Buchanan's piece, and it seems probable that it was better in its original form, wherein presumably its scenes were laid in America. For the customs and etiquette of the American press are rather different from those of our own, and it is the newspaper-reporter, with his inquisitorial manner and impertinence, who to English notions lends an air of improbability to the story. Pressmen in the United States, it would appear, claim strange privileges of interference with, and inquiry into the lives of, their fellows; whereas if any journalist in this country were to force himself, as does Mr. Ralph Blennerhasset, into a private house to make "copy" out of a family scandal, he might thank his luck if he got out with a whole skin.

The newspaper-man apart, there is much to be said in favour of 'A Woman's Way,' and Blennerhasset has his uses in so far as he is employed to explain the plot. A certain married philanderer, Alan Waldron, has been flirting with a widow, Mrs. Verney, and has had the misfortune to be involved with her in a motor-car accident, with the result that he and she are the subjects of gossip in their set, and the press is ready with "sensational" disclosures. His wife is faced with the alternatives of divorce or condonation, but she is a charming, common-sense woman, and fond of the susceptible Alan. She decides, therefore, to settle matters in "a woman's way." She asks her rival to dinner, and invites along with her all the men friends with whom Mrs. Verney has ever been intimate. These include the wife's brother, her brother-in-law, and another former admirer, and Mrs. Waldron learns that the widow was known to all of these as "Puss." There ensues what might be described as the game of "Puss in a Corner," and the husband, discovering that he has been but one of a series of lovers, and seeming to be threatened with the loss of his wife's affections, quickly tires of his infatuation.

Mr. Buchanan's scheme is not new—it is virtually that of 'The Ladies' Battle'—and his characters are for the most part no better than lay figures. The heroine's father—a blustering soldier, who fixes his son-in-law with a stony glare, and yet bends over the widow in fatuous senile adoration—is a kind of stage-dummy, so that his interpreter Mr. Maurice is obliged to adopt the methods of caricature. The husband, again, is shown always in states of emotional explosion, and it looks as if Mr. Charles Quatermaine consistently overacts his part; but for that the author may be entirely to blame. With the exception of the heroine, all the other persons of the drama are conventionally drawn. But Effie Waldron herself is a delightfully human creature, and by her sanity and sweet temper keeps the story on the plane of comedy. She is charmingly impersonated by Miss Alexandra Carlisle, who has never done better since she appeared in 'The Morals of Marcus.' Effie is alive, and thanks to his portraiture of her, and talent for inventing droll incidents and situations, Mr. Buchanan has produced a very entertaining play.

QUEEN'S.—*The Man from the Sea: a Play in Four Acts.* By William J. Locke.

MR. LOCKE has given us of his best here, and his best is something individual and charming. All his fancy, wit, and sentiment, his eloquence, poetic feeling, and gentle, tolerant philosophy, have gone to the making of 'The Man from the Sea.' That there is a kink in the play's structure is the price we have to pay for those qualities. It is part of the author's idiosyncrasy that he seems compelled to force one or other of his characters into committing a wild act of quixotry, and having thus tied his action into a knot, finds himself able to smooth matters out only by resorting to some device of ingenuity or violence. Playgoers, however, will easily pardon this weakness, the more so as in his latest work Mr. Locke demonstrates beyond dispute his possession of the instinct for the theatre.

A happy idea lies at the back of his story. He takes a lively, open-hearted, unconventional sailor, Jan Redlander, and drops him into the atmosphere of a cathedral close. Pleasant folk, old friends of Jan, are the good people of Durdleham, but rather narrow and puritanical. Jan is going to wake up their "Sleepy Hollow"; he comes like a breath of his own sea to blow away the cobwebs from their brains, and rouse them into being men and women, alive and sincere as himself.

That is the idea, but Mr. Locke does not push it to extremes. Jan is no iconoclast. He wants to see the men about him virile, the women charitable; still his main business is with the Dean's sister, Marion Lee, whose image, all through his roving, he has cherished in his heart. But she holds straitlaced views, and Jan wants to

marry a woman, not a saint, and soon he is able to put her to the test. A case of conscience comes before her, for she discovers that Daphne Averill, one of the Dean's favourites, is really not married, but has a convict husband living. Jan is full of sympathy for Daphne and her lover; Marion regards them as dwelling in sin, and even Jan's entreaties cannot overcome her resolve to inform the Dean by letter.

Then the "man from the sea" adopts an heroic measure. Marion is expecting him to propose marriage to her; he does so, and wrests a confession of love from her, but then invents a wife for himself, a woman who is insane. Are they to part, or will she defy convention and share his home in the South Seas? Her principles go down before her affection; she finds herself exactly in Daphne's case; and then, to her horror, learns that her unposted letter has reached the Dean. Daphne's troubles, however, are ended by her husband dying conveniently. But how about Marion? Would any woman forgive easily, if at all, the cruel trick, no matter how worthily inspired, Jan has played on his sweetheart? That is where Mr. Locke's weakness is revealed. He gets deftly out of his difficulty, it is true. As soon as his heroine is told the truth, he makes use of Jan's masterfulness, shows him carrying off Marion by force in his arms. But he really evades the situation his surrender to mistaken sentiment has created.

As Jan, Mr. Loraine proves a tower of strength to the piece. His earnestness and energy carry all before them. His fine diction makes us forget that Mr. Docke's dialogue is somewhat too poetical and rhetorical for workaday life, and he delivers a beautiful, if rather lengthy "message from the sea" with unerring taste and feeling. Mr. Vane Tempest brings out without exaggeration the humours of a small character-part, and Mr. Jules Shaw does well in the guise of a modern Caliban; while both Miss Nina Boucicault as Marion and Miss Beryl Faber as the tragic Daphne have many moments of poignant and unforced emotion.

Dramatic Gossip.

MR. WALTER MELVILLE'S new melodrama at the Lyceum, 'The Sins of London,' is chiefly remarkable for the number of its villains. There are three of them, and each soliloquizes in frank confession of his villainy dangerously near his virtuous victims. The playwright provides a sensation for every act—they are long acts—and varies his London scenes with others representing a shipwreck and a desert island, on which he lands the hero and his rather "stand-offish" sweetheart.

The story has the merit of complete lucidity, turning on a rascally trustee's plot to rob his ward and dispose of her and her lover. London's sins, according to Mr. Melville, seem to be very much like the sins of any other town, consisting as they

do in this play of attempted murder, misappropriation of funds, &c. Miss Amy Brandon Thomas, Mr. Frederick Ross, and Mr. Eric Mayne take the leading parts.

"RATTLING" AND "BOLLYCKING" are the words that best describe the farce now being played at the Strand under the title of 'The Man from Mexico.' Mr. H. A. du Souchet is its author, and it is a wild medley of incidents made up of midnight escapades, domestic embarrassments and subterfuges, and the noisiest sort of fun. A scapegrace husband's entanglement with the police; his wife's similar predicament, brought about by her search for him; and a ridiculous dance or "lock-step" imposed on his convicts by a governor of a jail, furnish the main material of the piece, which, as might be imagined, comes to us from America. Its chief interpreters are Mr. Stanley Cooke, Mr. George Giddens, and Miss Ola Humphrey, an actress of distinct promise.

A LITTLE piece called 'Home Truths,' by the popular writer Effie Adelaide Rowlands, will be played at the Coronet on Wednesday evening next before Madame Albanesi's 'Sister Anne,' which is doing well.

TO CORRESPONDENTS.—J. W.—H. H.—J. M. D.—Received.

W. H.—C. D.—Not suitable for us.

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